



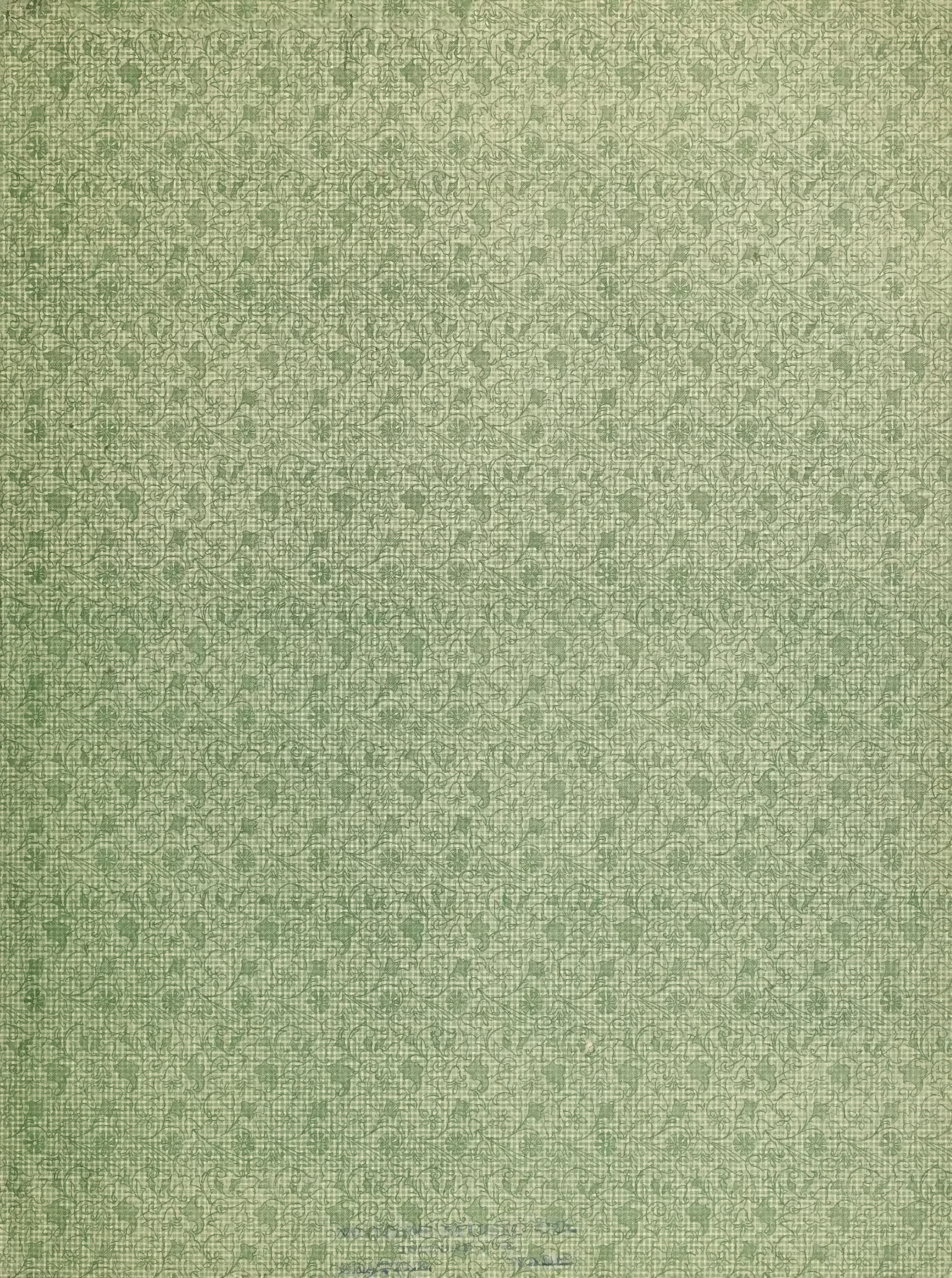
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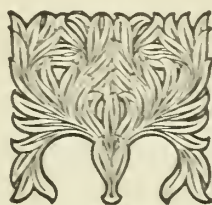




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Piano Technic *for* Children

By Julia Lois Caruthers



Including Forty-four Action Songs, Giving Complete
Formative Technical Training

FORTY ILLUSTRATIONS
FROM PHOTOGRAPHS
OF A CHILD'S HAND

PRICE \$ ^{2.50} ~~2.00~~ NET
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Chicago
Clayton F. Summy Company
Weekes & Co., London
1903

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"This is the House that Jack Built."

(From photograph of Miss Caruthers' hand.)

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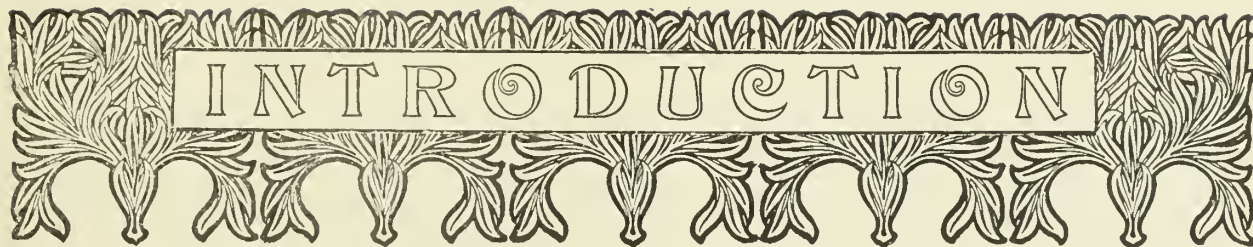
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INTRODUCTION

DURING the summer of 1899 I visited in London a mission of St. Clement Dane, a school in which a large number of children of the poorer class were being instructed in the ordinary branches of study. The primary class, in a "recreation period," sang for me, with evident enjoyment and great abandon, some fifteen of the national classics from Mother Goose. These were rendered in rapid succession, the children illustrating each song by a series of primitive and expressive gestures. The gestures, crude, quaint, and so vigorous as to endanger neighboring snubnoses, were a delight to the children, whose lively fancy pictured each phrase with the vividness of immediate reality.

This experience added interest to my theory that the child's natural love of imaginative activity should provide a motive for technical study which is wholly absent from the usual practice of technical exercises, either away from or at the piano.

I decided that the nursery rhymes of Mother Goose contained unrealized possibilities for illustrative action, though the singing of the English children gave me no clue to a technical application which might be made.

During the two years previous I had written a number of short melodies, with accompanying movements, intended to form the hand and train it in preparation for a simple and natural piano technic. Among these were "Lilies and Roses," "The Old Mill," and "Tom Thumb," appearing in this volume; "The Boats," "Hush-a-bye Song" and "Trot, Trot, Trot," also belong to this early collection, the first two with different settings.

I had long been familiar with certain technical studies given by William H. Sherwood, for practice away from the piano, and, in the spring of 1899, there came to my notice A. K. Virgil's interesting and useful contribution to modern technical methods in the form of exercises for study away from the piano. An examination of this system of technical training for adults, and a work called "Rhythmical Exercises for Shoulder, Forearm, Wrist and Fingers," by Albert Ross Parsons (also giving preparatory technical training at the table), strengthened my conviction that preparatory exercises of this nature contain elements of study distinctly lacking in the ordinary method of "piano first, thought after."

I determined to add to the fragmentary material originated in my study of technic for children, and, in the fall of the same year, I developed the system of technic which became known as "Piano Technic, with Songs from Mother Goose, for Children."

INTRODUCTION

This system is given in the following pages with such revisions and additions as have been suggested by use in the class room.

During the past four years this system of technical training for children has been tested practically by a large number of teachers and proved equal to every demand made upon it for precision of thought and freedom of action.

No claim is made to originality in the technical forms introduced, the object being to crystallize in a compact series, adapted to the understanding of little children, such fundamental technical forms as are recognized in standard works on technic.

Finger plays for little children, encouraging free finger activity, have long been used in the kindergarten, but not for the cultivation of specialized activities, essential in acquiring the technic of piano playing. Development of these specialized activities is precisely the function of the studies given in this book, the development being gained in rhythmic expression through a quickened imagination.

Friedrich Wieck, father and teacher of Clara Schumann, was the prophet, if not the initiator, of the modern movement toward logical development in music education. In work with children he urged:

Technical study at the table.

The study of rhythm away from the piano.

Singing as an essential preparation for piano playing.

Original melody making with harmonic foundation.

Ear-training in absolute pitch and harmony.

The study of notation prepared by a genuine musical beginning.

Transposition.

Such were the ideas advanced by this great teacher over half a century ago, now rapidly gaining recognition by many earnest workers in the field.

To meet the requirements of this new-old education, more time must be given by the teacher to his pupils than is ordinarily afforded by the private lesson, and economy of time and tuition suggests that much of the work be done in classes.

In the primary grades of the classes under my direction, children from five to seven years of age meet for an hour each week. This hour is given to ear-training, reading (notation), and technic, in three periods of twenty minutes each. In these lessons, work at the piano is incidental, the study of piano playing *per se* being reserved for the private lessons, which the class lessons supplement.

Much of the music used is from the English song book, "Mother Goose Set to Music," by J. W. Elliott. In some of the Elliott songs slight changes are made in the rhymes, other versions being given the preference. In few instances are such changes made without the authority of familiar usage. The second verse of "Jack and Jill" is rewritten, giving action for the hands together.

The rhymes are in great number traditional, dating in centuries other than our own.

In "Lilies and Roses," "The Old Mill," "The Dream Ship," "Tom Thumb" and "The Boats," the words are original.

INTRODUCTION

Whenever some old tune has been popularly associated with a rhyme, words and melody are given intact. In some instances words have been fitted to music not originally composed for the verse with which it appears. These adaptations are: "The Boats," "Two Little Blackbirds," "The Spinner's Song," "Tommy Snooks and Betty Brooks," "Hush-a-bye Song," "Jack Be Nimble," "The Blacksmith's Song," "The Foot-path Way" and "The Dream Ship."

A number of old English and American airs are from the collection "Old Songs for Young America" in which they appear uniquely harmonized by Clarence Forsyth.

"The House That Jack Built" is from the operetta by Jessie L. Gaynor, and is used with the kind permission of composer and publisher.

Words and melody for "The Ponies" are from the French, the English version being an adaptation by Miss Eleanor Smith.

The songs either composed or arranged by Mary Frances Frothingham, Mrs. Crosby Adams, and G. A. Grant-Schaefer were written for this work.

The Finger Plays are classified in groups, giving a basis for orderly development, but the experienced teacher will use judgment in the order of selection. Where it is deemed important, the songs in a group are arranged with reference to key succession and order of fingers.

Illustrations of these studies, with the exception of a single group, are reproduced from photographs of a child's hand. The photographs are by E. W. Thomas.

Technical perfection may often be missed in these small models, but as studies of a childish hand they are not without special service to the teacher.

To teachers of little children, in all places, I commend my book.

JULIA LOIS CARUTHERS.

Chicago, June, 1903.

Method of Study

ORDER OF STUDY. There are four steps in the study of these song-plays. The melody should first be learned and sung with the rhyme for which it is the setting. The action should next be studied as illustrating the rhyme, which now should be spoken, not sung. This is followed by the Rhythmic Drill, developed from the action of the rhyme; and after this, the action accompanies the song.

SINGING THE MELODIES. In studying the melodies, the teacher should have in mind purity of tone, vitality of rhythm and musical expressiveness.

ILLUSTRATIVE ACTION. In studying the action of the rhyme, care should be taken that the action of the story, its characters and the fingers representing them, are clearly understood by the class.

RHYTHMIC DRILLS. The Rhythmic Drills give practice in the action introduced by the rhymes, perfecting its technical quality.

Children seven years of age readily appreciate the relation of the Drill to the Finger Play, but for younger children these Drills may be abbreviated or omitted at the discretion of the teacher. Again, for older children, the Drills may become the main or only feature of this work at the table.

A measure of six beats has been chosen as the rhythmic basis of the Drills, but the measure-pattern may be varied when desirable. A form of eight measures completes a Drill, the slow movements taking place in the first four measures, the last half of the Drill being given to the practice of swift movements.

The slow movements give equilibrium and rhythmic steadiness in the quality of the action, the swift movements adding definiteness and freedom. In these Drills the metronome may serve as a test of precision in movements, but will prove most unsatisfactory when used as a prop for an uncertain sense of rhythm.

ACTION WITH SONG. Technical detail should be so perfected in the Drill that when the action is given *with the song* it may be free and spontaneous in quality.

COMPLETE STUDY. The Order of Study is planned for class work. Should the time given to class work be unusually limited, the song may be omitted and the action be given with the rhyme only. It is urged that the original plan of study be pursued when possible, as rhythmic definiteness is sacrificed in omitting the music.

IN THE CLASS ROOM. The Finger Plays and Rhythmic Drills are given at the table.

The class room should be provided with strong, well built tables of a suitable height for the children using them. Folding tables will be found a convenience. Chairs should be selected with reference to steadiness and height, care being taken that the seats slant neither forward nor backward. It is important that the child's feet should rest comfortably on the floor. Tables should be placed in a row, and the children seated two at a table. When possible, the teacher should have an accompanist at the piano.

METHOD OF STUDY

AT THE TABLE. For those studies given across the table, the child should sit conveniently near the table. For those studies given on the edge of the table, the child should sit at such a distance from the table as to give the arms perfect freedom, and in an erect position this will bring the knees just under the table's edge. The pupil should be so seated as to allow the elbow to hang easily at the side, the forearm on a level with the hand.

In "Humpty Dumpty" and "The Blackbirds," the full weight of the arm rests on the table, as complete relaxation is sought in these studies.

In all studies following these two, the arm remains relaxed from the shoulder, but the forearm is without weight. This condition of lightness in the forearm facilitates training for independence of fingers, hand and arm. When this independence is gained at the table and can be retained at the piano with the movable key, the full weight of the arm can be supported by the fingers (as in melody playing and some types of passage playing) without impairing purity of finger action. In studies given across the table the elbow is not on the table, with the exception of "Jack and Jill," where the elbow rests on the table, facilitating relaxation of the forearm, as studied in the first verse.

TYPICAL FORMS. Only typical positions and actions are given. The fundamental hand position given in "The House That Jack Built" is basic in all studies in which the hand is kept "in form." This position is that of the hand as it might appear when the finger tips are resting upon the surface of the key-board, without depressing the keys. In this position the back of the hand is nearly level. The hand should not present a peaked appearance, but should be sufficiently hollowed to permit the thumb to pass freely under it. There should be, in most cases, a slight inclination of the hand toward the thumb, bringing the outside of the hand to a level and the fifth finger into position for independent action. The thumb is well rounded at the side of the hand, leaving a broad, oval space separating it from the second finger. The thumb joints do not rest on the table, the thumb coming in contact with the table (or piano key) at the tip only. When "in form" the hand should be firm and supple, and neither the wrist nor any part of the hand (except the finger tips) should rest on the table.

HAND ACTION. In the studies for hand action, the wrist is somewhat higher than in the studies for finger action, giving the hand full freedom of movement. In the studies at the piano where hand action is given for the technic of staccato, the impulse should come from the arm, the hand rebounding without effort from a slight but definite movement of the forearm.

FINGER ACTION. In the Finger Plays, movements should be light and independent. Swift up movements should be light and elastic, swift down movements should be nearly without muscular force, a light but certain tap taking the place of a more forceful attack.

METHOD OF STUDY

RELAXATION. In the study of the rhythmic drills, a distinction should be made between this "finger tap" and a relaxed drop of the finger. The latter is a "letting go" of the lifted finger and involves no muscular effort whatever. This ability to "let go" should be gained in arm, hand and finger as the first step in the study of action.

There is a difference between the relaxation of the little child who is unconsciously free, and the control involved in the ability to consciously relax a given agent for a given purpose. It is this control which should be gained in the Finger Plays.

In these pages no attempt is made to give the philosophy of technic, the material serving for its practice rather than an exposition of its theory, but in order that this practice may be of avail it is necessary that the teacher should understand the foundation principles of technic, and the relation of relaxation as a fundamental condition to tone production. Marion Lowell states: "The aim of relaxing studies is to establish free individuality of action, unhampered by those agents of expression not concerned." Until this "free individuality of action" is gained the player must inevitably fail to achieve an expressive technic, which includes freedom, power, velocity and withal beauty of tone.

QUALITY OF ACTION. In studies at the table, quality of action rather than force of action, should be sought and gained. Force will be better developed at the piano after quality is secured.

In the Finger Plays, all movements should be definite but not extreme. When studies are taken to the piano the tone quality sought in each becomes the determining factor, finely adjusting the technical activities.

TECHNICAL FREEDOM. The more strict the technical discipline in the studies both at the table and at the piano, the greater will become individual freedom from mere technical rules in the study of compositions.

STUDY FOR LEFT HAND. It is advisable to begin the Rhythmic Drills with the left hand, following with the right hand and concluding with the hands together. When not definitely indicated the choice of hands in the Finger Plays is not important, except that the right hand is often more apt in assuming new forms and in the first lesson given on a study makes a good model for the left hand.

SYSTEM OF SIGNS. A working familiarity with the system of abbreviations and signs will enable the teacher to clearly comprehend the action of any study as indicated. When action is given *after* a word or syllable this action should take place in accordance with the rhythm of the line.

DAILY STUDY. Some daily practice of these studies should be required by the teacher, ten minutes sufficing for young children.

MENTAL GAIN. Where a standard of perfection is insisted upon, great will be the gain, for in the technical training thus initiated there is involved a mental discipline invaluable to the young pianist.

Abbreviations and Signs

L. H. indicates left hand.
R. H. indicates right hand.
B. H. indicates both hands.

THE small figures 1, 2, 3, 4, 5, indicate finger selection. When placed over a word, an up movement is indicated. When placed under a word, a down movement is indicated. Two or more small figures placed together over or under a word indicate simultaneous action of fingers. This method of indicating finger action is original with A. K. Virgil.

The small letter “h” placed over a word indicates an up movement of the hand from the wrist. The small letter “h” placed under a word indicates a drop of the hand from the wrist.

The small letter “a” placed over a word indicates an up movement of the arm, finger tips remaining on the table. The small letter “a” placed under a word indicates a down movement of the arm, finger tips remaining on the table.

↑ placed over a word indicates an up movement of the arm, which carries the hand and fingers above the table.

When followed by a dotted line this sign indicates a light up movement of the *forearm* which carries the hand and fingers above the table.

↓ placed under a word indicates a drop of the uplifted arm or forearm. In “Two Little Blackbirds” this sign indicates a steady down movement of the arm.

When followed by a dotted line this sign indicates a *light* down movement of the uplifted *forearm*.

↘ placed under a word indicates a movement of the arm which lifts the hand from the table and drops it into the lap.

→ indicates a lateral movement of the arm which carries the right hand to the right (or the left hand to the left). This sign is also used in “The Spinner’s Song” to indicate lateral movement of two fingers from a center.

← indicates a lateral movement of the arm which carries the right hand to the left (or the left hand to the right). This sign is also used in “The Spinner’s Song” to indicate lateral movement of two fingers toward a center.

ABBREVIATIONS AND SIGNS

$\overset{1}{\rightarrow}$ indicates a lateral movement of the thumb which carries it under the hand.

$\overset{1}{\leftarrow}$ indicates a lateral movement of the thumb which carries it back to its position at the side of the hand.

o indicates rotary action of forearm. This sign is also used in "The Old Mill" to indicate a revolving or wheel-like movement of the thumb.

—o indicates finger flexion or an inward movement of the finger tips toward a center.

o— indicates the opposite finger action or an outward movement of the finger tips from a center.

⌣ indicates a bounding movement of the arm or hand as given in studies for the technic of staccato. This sign is original with William H. Sherwood. A numeral placed over this sign indicates finger selection. Hyphenated figures placed over this sign indicate change of fingers on the up movement of arm or hand.

a indicates an elastic up movement of the arm as given in studies for the technic of "staccatissimo."

A numeral placed over a dot indicates an elastic finger action, as given in studies for the technic of "finger staccato."

A dot with the numeral 5 placed over it is also used in "Mary's Lamb" to indicate a free flexion of the fifth finger in descending to the table, followed by an up movement in which the finger slightly straightens. These two movements are in effect one bounding or "skipping" movement.

|— placed after a word indicates moment for action.

A dotted line indicates slow, continuous action.

In the drills large figures indicating rhythmic beats take the place of words.

Action Songs

PRELIMINARY STUDIES — First Group

Old Fashioned Dance

- FIRST: For initial study of rhythm.
SECOND: For general poise and freedom of action.
THIRD: For relaxation.
FOURTH: For knowing left and right.

THIS dance, well known to the children of two-score years ago, belongs to the type called "square." The square is formed by four children facing each other in pairs. An erect position should be required, the head being well poised and the shoulders free; the heels in line, with the right foot slightly forward, the general equilibrium bringing the weight on the ball of the forward foot.

In the first verse on the word "put," in the first line, each child lightly and swiftly raises the right arm at the side to a level with the shoulder; the hand, with fingers relaxed, hanging from the wrist. On the word "put," in the second line, the arm is dropped. On the word "give," in the third line, the first action is repeated, again freely bringing the arm to a level with the shoulder, with hand hanging relaxed from the wrist. On the three words "shake, shake, shake," in the third line, the hand is shaken from the wrist, easily but with energy. If this action of the hand is free and vigorous, there will be some accompanying action in the arm. On the word "turn," in the fourth line, the arm is dropped and each child, without leaving her place, turns once completely around, taking four steps rhythmically on the accented beats of the last two measures of the verse.

In the original dance the first syllable of the chorus is somewhat prolonged, and on this syllable each child may turn to the right (as from north to east and from south to west) and on the first strong beat the children begin to march, starting with the left foot. As before, the steps are taken on the accented beats, two steps to a measure, and the children follow each other in a circle in such a way as to bring each child back to her place at the conclusion of the chorus.

In accompaniment to the marching, the children clap their hands, clapping more strongly for the primary accent of the measure than for the secondary accent.

The chorus is sung at the end of each verse.

The action in the second verse is the counterpart of that in the first, being given for the left hand.

In the third verse on the word "put," in the first line, each child puts the right foot lightly forward and a little to the right, touching the floor with the toe. On the word "put," in the second line, the foot is brought back to its first position. On the word "give," in the third line, the foot is lifted from the floor and on the words

Old Fashioned Dance

"shake, shake, shake," is shaken three times, the action being perfectly free from the knee. On the word "turn," in the fourth line, the foot is again brought back to its first position, this step being the first of the four taken in turning.

The action in the fourth verse is a counterpart of that in the third. In the fifth verse, on the word "put," in the first line, the head is dropped, and on the word "put," in the second line, is lifted to its first position. On the word "give," in the third line, the head is thrown slightly back and on the words "shake, shake, shake," each child shakes her head sidewise three times. The turn is taken as before and followed by the chorus.

In a large class, a number of these squares may be formed.

Old Fashioned Dance

I put my right hand out,
I put my right hand in,
I give my hand a shake, shake, shake,
And turn myself about.

CHORUS: Traa la-la, la, etc.

I put my left hand out,
I put my left hand in,
I give my hand a shake, shake, shake,
And turn myself about.

CHORUS: Traa la-la, la, etc.

I put my right foot out,
I put my right foot in,
I give my foot a shake, shake, shake,
And turn myself about.

CHORUS: Traa la-la, la, etc.

I put my left foot out,
I put my left foot in,
I give my foot a shake, shake, shake,
And turn myself about.

CHORUS: Traa la-la, la, etc.

I put my head quite down,
I put my head quite up,
I give my head a shake, shake, shake,
And turn myself about.

CHORUS: Traa la-la, la, etc.

Old Fashioned Dance

Arr. by Mary Frances Frothingham

Tempo comodo

1. I put my right hand out, I put my right hand in, I
2. I put my left hand out, I put my left hand in, I

give my hand a shake, shake, shake, And turn my - self a - bout.
give my hand a shake, shake, shake, And turn my - self a - bout.

Chorus

Tra la la la la la la la. Tra la la la la la la la. Tra
la la la la la la la la la. Tra la la la la la la la.

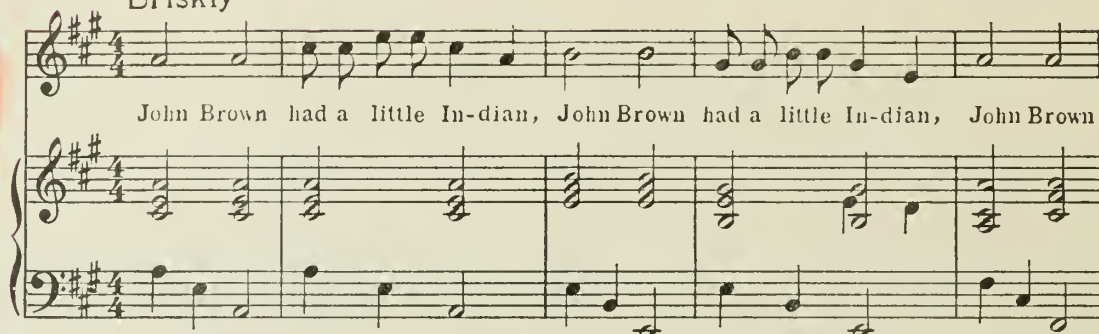
The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Tempo comodo'. The score includes two verses of lyrics, a chorus with 'la la la' repetitions, and a final line of lyrics. The piano accompaniment consists of chords and a simple bass line.

Little Indians

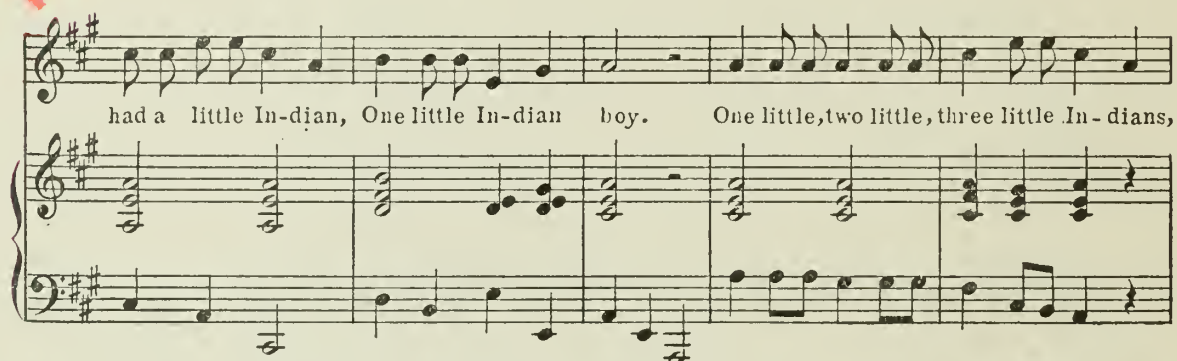
Arr. by Mary Frances Frothingham

Briskly

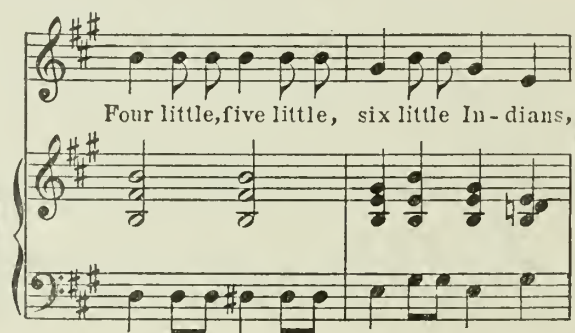
John Brown had a little In-dian, John Brown had a little In-dian, John Brown

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time, starting with a treble clef. The piano accompaniment is in the same key and time, with a grand staff (treble and bass clefs). The lyrics 'John Brown had a little In-dian, John Brown had a little In-dian, John Brown' are written below the vocal line.

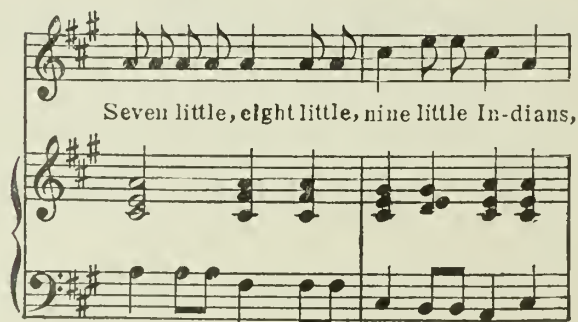
had a little In-dian, One little In-dian boy. One little, two little, three little In-dians,

The second system of music continues the vocal line and piano accompaniment. The lyrics 'had a little In-dian, One little In-dian boy. One little, two little, three little In-dians,' are written below the vocal line.

Four little, five little, six little In-dians,

The third system of music continues the vocal line and piano accompaniment. The lyrics 'Four little, five little, six little In-dians,' are written below the vocal line.

Seven little, eight little, nine little In-dians,

The fourth system of music continues the vocal line and piano accompaniment. The lyrics 'Seven little, eight little, nine little In-dians,' are written below the vocal line.

Ten Little Indian Boys.

Little Indians

Musical score for the song "Little Indians". The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#), and the time signature is 2/4. The lyrics are: "Ten little Indian boys. Ten little, nine little, eight little Indians, Seven little, six little, five little In-dians, Four little, three little, two little In-dians, One little In-dian boy." The melody is simple and repetitive, with the piano accompaniment providing a steady harmonic background.



John Brown's Little Indian.



Three Little Indians.

Little Indians

FIRST: For individualizing the fingers.

SECOND: For free rotation of forearms.

IN THE STORY

TEN LITTLE INDIAN BOYS The ten fingers

IN this song, the forearms are held upright, with the hands at a convenient distance from the face. Before beginning the song, the fingers are closed into the palm of each hand, the thumb resting easily against the second finger. The back of each hand is toward the face, and the fifth finger of the right hand plays the part of the "One Little Indian Boy" of the first verse. On the first word of the song, this finger springs to an upright position with the straightness of an Indian. This action is followed by the disappearance of the finger into the palm of the hand, on the first word of the second measure. These two actions alternate with each measure, and on the last word of the verse, simultaneously with the last action of the little finger, the forearms turn with a rotary movement from the elbow, bringing the closed fingers and thumbs toward the face.

On the first word of the second verse, "one," the thumb of the left hand springs out and the other fingers follow in order as the numerals are sung. The sixth little Indian is the fifth finger of the right hand, the "One little Indian" of the first verse. The other fingers of the right hand spring into position in order, as the numerals *seven, eight, nine* and *ten*, are sung. On the last word of the second verse, the forearms again turn, the ten fingers remaining extended, bringing the back of each hand toward the face.

On the first word of the third verse, the forearms return to the position of the second verse, bringing the palm of each hand toward the face, the fingers remaining extended. On the word "nine," the thumb of the right hand returns to its first position against the second finger, leaving nine erect little Indians. On the word "eight," the second finger of the right hand closes into the palm, leaving eight little Indians. On the word "seven," the third finger closes into the hand, and as the succeeding numerals are sung the extended fingers in order close into the hand, leaving only the thumb of the left hand to represent the last little Indian boy, who joins his brothers on the closing word of the song.

Note. All these movements, whether of fingers or forearms, should be extremely quick; the action being given with a military precision. The study in free turning of the forearm from the elbow, as given in the rhythmic drill for this finger play, has an important bearing on the position of the forearm involved in all studies following the preliminary groups. A right position of the hand is possible only with a free forearm. The first two verses give the training needed at this point, and the last verse will add zest to a review.

Little Indians

ACTION

^{R. H. 5} John Brown had a little Indian

⁵ John Brown had a little Indian

⁵ John Brown had a little Indian

⁵ One little Indian ^{B. H. 0} boy
^{R. H. 5}

^{L. H. 1} One little ² two little ³ three little Indians

⁴ Four little ⁵ five little ^{R. H. 5} six little Indians

⁴ Seven little ³ eight little ² nine little Indians

¹ Ten little Indian ^{B. H. 0} boys
^{R. H. 5}

^{B. H. 0} Ten little ^{R. H. 1} nine little ² eight little Indians

Seven little ³ six little ⁴ five little Indians

^{L. H. 5} Four little ⁴ three little ³ two little Indians

One little Indian ¹ boy
²

Simple Simon

Allegro moderato

Elliott

mf

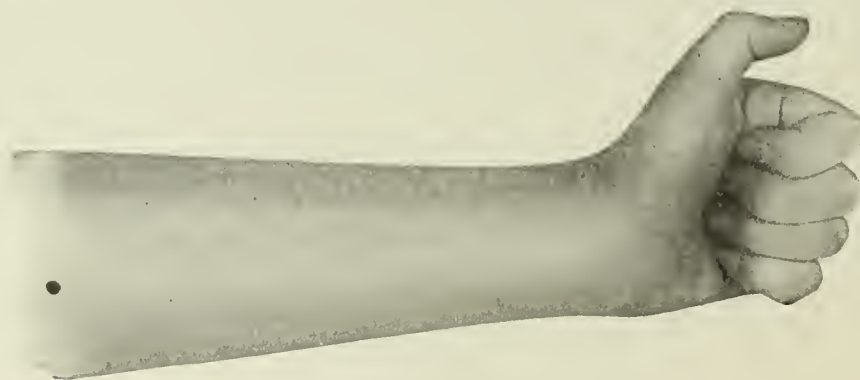
1. Sim - ple Si - mon . met a pie - man
 2. Says the pie - man to Sim - ple Si - mon,

mf

ten. *f*
 Go - ing to the fair; Says Sim - ple Si - mon
 Show me first your penny; Says Sim - ple Si - mon

ten. *f*
 to the pie - man Let me taste your ware..
 to the pie - man, In - deed I have not a - ny..

f



The Pie-man Speaks.

Simple Simon

For shaping the thumb.

IN THE STORY

SIMPLE SIMON	Thumb of right hand
THE PIE-MAN	Thumb of left hand
TWO PUSH-CARTS	The two hands

SIMPLE SIMON and the pie-man, each pushing his cart before him, meet on their way to the fair. Conversation ensues. The extended thumbs represent the two vendors, and the hands, with closed fingers, represent their carts. At the beginning of the song the forearms are extended above the table, the thumbs opposite each other but at some distance. Through the first two lines of the song the hands gradually move toward each other, pausing at the close of the second line. The action of the two thumbs, as given with the verse, illustrates their animated discussion. The first movement of the thumb involves a decided flexing at both "hinges," pointing the tip toward the center of the hand. The second movement of the thumb extends it to its original position. The movements occur upon the strong beats, and alternate with each measure.

Note. This action of flexing the thumb prepares for its curved position in all subsequent studies.

ACTION

Simple	Simon	met	a	pie-man
Going	to	the	fair	
Says	Simple	Simon	¹ to	the pie-man
	_{R. H. 1}			
Let	me	taste	your	¹ ware
	₁			
Says	the	pie-man	to	¹ Simple Simon
	_{L. H. 1}			
Show	me	first	your	¹ penny
	₁			
Says	Simple	Simon	¹ to	the pie-man
	_{R. H. 1}			
Indeed	I	have	not	¹ any
	₁			

Humpty Dumpty

Elliott

Allegretto

p

Hump - ty Dump - ty, sat on a wall, Hump - ty Dump - ty

p

cresc.

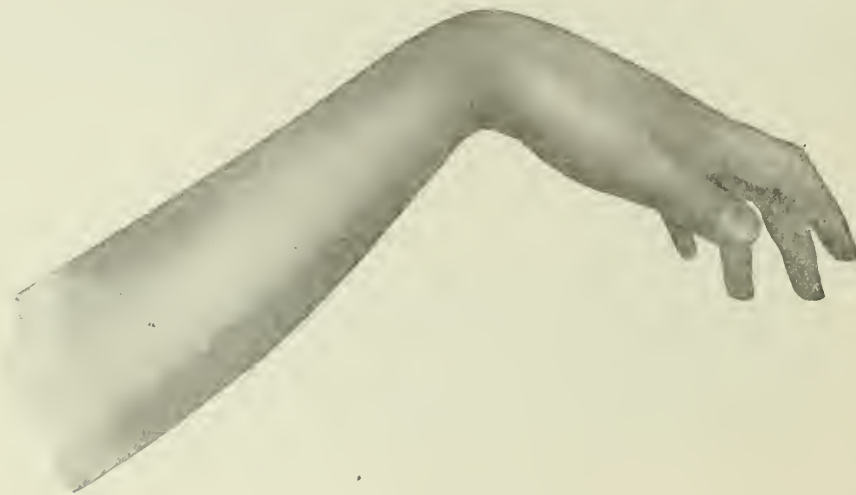
had a great fall: All the king's horses, and all the king's men,

cresc.

p *cresc.*

Could'n't put Hump - ty Dump - ty to - ge - - ther a - gain.

p *ten.* *ten.* *fz* *fp*



Humpty Dumpty.

Humpty Dumpty

For relaxation.

IN THE STORY

HUMPTY DUMPTY The Hand

THE arm is raised over the table bringing the elbow a few inches above the surface of the table. The forearm is lifted to a nearly upright position and the hand hangs relaxed from the wrist. On the word "fall," the arm drops on the table. This drop is from the shoulder and the full weight of the arm should fall on the table.

ACTION

Humpty Dumpty sat on a wall

Humpty Dumpty had a great fall

All the king's horses and all the king's men

Couldn't put Humpty Dumpty together again

Two Little Blackbirds

Allegro

Arr. by G. A. Grant - Schaefer

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro'. The piano part begins with a mezzo-forte (mf) dynamic. The lyrics are: 'Two lit - tle black - birds sat on a hill, One named Jack and one named Jill. Fly a - way Jack, fly a - way Jill, Come a - gain Jack, come a - gain Jill. Two lit - tle black - birds sat on a hill, One named Jack and one named Jill.' The score includes various musical notations such as notes, rests, slurs, and ties.

Two lit - tle black - birds sat on a hill, One named Jack and

one named Jill. Fly a - way Jack, fly a - way Jill,

Come a - gain Jack, come a - gain Jill. Two lit - tle black - birds

sat on a hill, One named Jack and one named Jill.

Two Little Blackbirds

ACTION

Two little blackbirds sat on a hill
R. H. ^a One named Jack and L. H. ^a one named Jill
R. H. ^a Fly away Jack L. H. ^a fly away Jill
Come again Jack come again Jill
R. H. ^a Two little blackbirds sat on a hill
R. H. ^a One named Jack and L. H. ^a one named Jill

End



Jack.

Two Little Blackbirds

- FIRST: For supporting weight of arm by finger.
SECOND: For free action of forearm.
THIRD: For shaping and strengthening the finger.

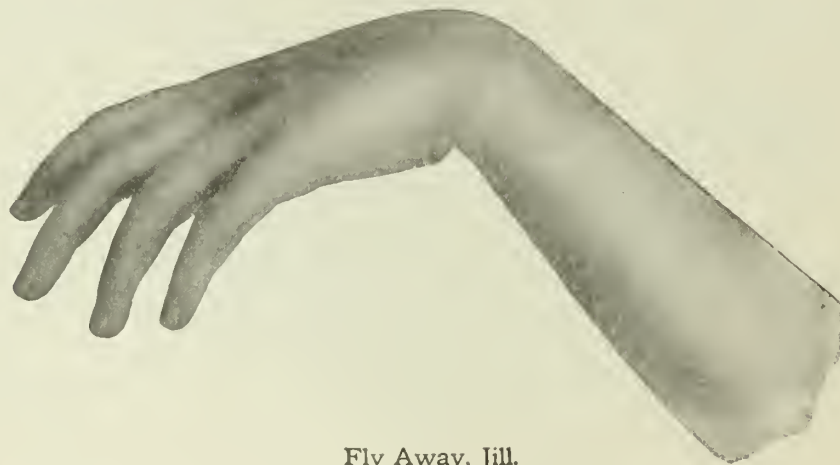
IN THE STORY

JACK	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	The right hand
JILL	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	The left hand

THE second finger of each hand rests on the edge of the table supporting the full weight of the arm. The forearms as well as the upper arms are relaxed, causing the hands to hang below the level of the table. The second and third joints of the supporting fingers are firm, enabling these fingers to cling to the edge of the table without slipping. The third, fourth and fifth fingers of each hand are closed easily into the palm, the thumb curved lightly over them.

Each bird gives a tilt of recognition when mentioned in the song, "One named Jack and one named Jill," the hand rising and falling without disturbing the firmness of the supporting finger. On the word "fly," the forearm rises lightly above the edge of the table, the hand and fingers relaxed. On the word "come," the arm returns with a steady movement to its first position with the second finger supporting. The action of the second line is repeated in the last line.

Note. The forearm moves vertically and there is no sideward movement of the elbow. There is a slight movement of the elbow forward and back, resulting from adjustment of the upper arm to the vertical movements of the forearm, but no outward movement of the elbow should be allowed. In this study the ball of the finger not the tip, comes in contact with the table.



Fly Away, Jill.

PRELIMINARY STUDIES — Second Group

Dickory, Dickory, Dock

For lightness of forearm.

IN THE STORY

A Mouse The hand

THE forearm and hand rest lightly on the table, the fingers outspread and relaxed. On the words "Mouse ran up," the forearm rises lightly, the hand hanging relaxed from the wrist, as in "Humpty Dumpty." On the words "Mouse ran down," the forearm and hand return with a light but swift movement to their first position on the table.

Note. This study is of the utmost importance in its relation to all Finger Plays which follow, since the light forearm is an indispensable condition to further training for independence of fingers, hand and arm.

ACTION

The diagram illustrates the movement of a mouse cursor across three lines of text. The first line contains the words "Dickory Dickory Dock the mouse ran up the clock". The second line contains "The clock struck one the mouse ran down". The third line contains "Dickory Dickory Dock". A vertical arrow points upwards from the word "mouse" in the second line to the word "mouse" in the first line. Another vertical arrow points downwards from the word "mouse" in the first line to the word "mouse" in the second line. A horizontal double-headed arrow connects the two vertical arrows at the level of the word "mouse", indicating the horizontal distance between the two occurrences of the word.

Dickory Dickory Dock the mouse ran up the clock

The clock struck one the mouse ran down

Dickory Dickory Dock

Dickory, Dickory Dock

Allegro

Elliott

mf

Dick-o - ry, dick-o - ry, dock; The mouse ran up the clock; The

clock struck One, The mouse ran down; Dick-o - ry, dick-o - ry, dock.

fz *fz* *p* *fz*

ten. ten.

The Spinner's Song

Moderato

Elliott

f

Shear the sheep and trim the tree But let the lit - tle lamb go free.

The Spinner's Song

For lateral action of fingers.

IN THE STORY

A PAIR OF SHEEP SHEARS The hand

THE forearm is extended above the table, the palm of the hand near the surface of the table. The fourth and fifth fingers are folded under the hand, and the thumb is curved over them. The second and third fingers are extended and touch each other. On the first word of the song they move widely apart, this movement alternating with the opposite closing movement which brings the two fingers again closely together. The action of "Shearing the Sheep" is continued rhythmically throughout the song, opening the shears on the primary accented beat of each measure and closing them on the secondary accented beat.

Note. The hand and arm should be kept especially free. This should be considered in any study for increasing the span of the hand and fingers. The rhythmic drills for this finger play give lateral action of the third and fourth fingers, and of the fourth and fifth fingers, as well as of the second and third fingers.

ACTION

→ Shear	the	← sheep	and	→ trim	the	← tree
But	→ let	← the	little	→ lamb	go	← free



Shearing the Sheep.

Tommy Titmouse

Arr. by Mrs. Crosby Adams

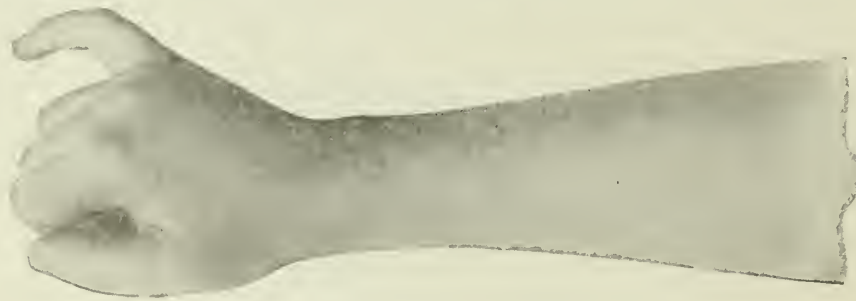
Not too slowly

Music score for "Tommy Titmouse" in 4/4 time, key of D major. The score consists of three systems, each with a vocal line and a piano accompaniment.

System 1:
Vocal: Lit - tle Tom - my Tit - mouse Sat up - on a
Piano: Accompaniment for the first system.

System 2:
Vocal: rail: _____ Nid - dle, nod - dle went his head,
Piano: Accompaniment for the second system.

System 3:
Vocal: Wig - gle, wag - gle, wag - gle went his tail. _____
Piano: Accompaniment for the third system, ending with a *rit.* (ritardando) marking.



"Wiggle, waggle, waggle went his tail."

Tommy Titmouse

For independent action of thumb and fifth finger.

IN THE STORY

TOMMY TITMOUSE (a tomtit) The hand

IN this play the forearm and hand rest upon the table. The second, third and fourth fingers are closed under the hand. The curved thumb represents Tommy's head and is well separated from the second finger. The fifth finger, slightly curved, represents Tommy's tail. The action is free and decided.

ACTION

Little Tommy Titmouse

Sat upon a rail

Niddle¹ noddle₁ went¹ his head₁

Wiggle⁵ waggle₅ waggle⁵ went₅ his tail⁵ | 5

Lilies and Roses

Moderato

J. L. C.

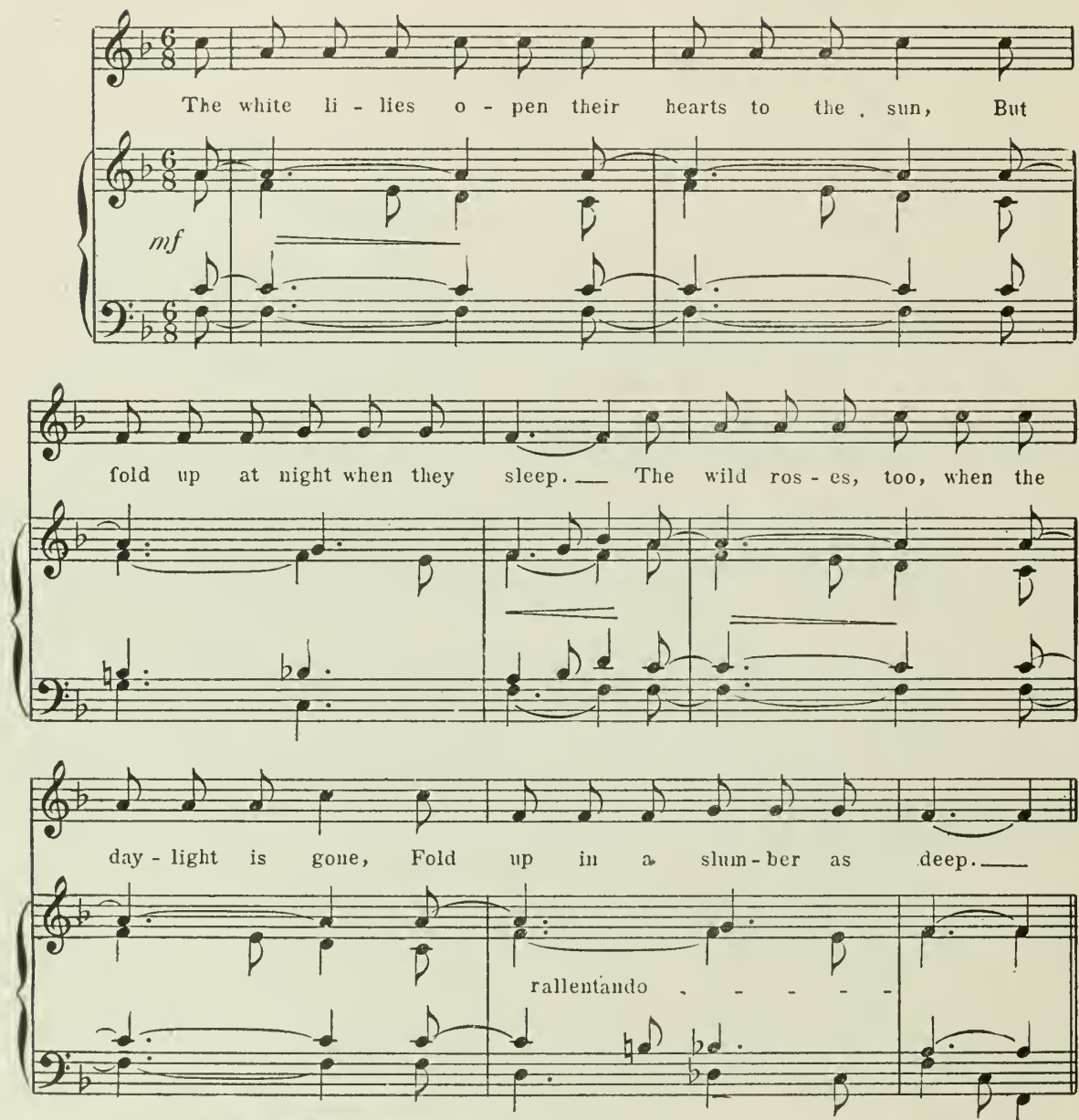
The white li - lies o - pen their hearts to the sun, But

fold up at night when they sleep. — The wild ros - es, too, when the

day - light is gone, Fold up in a slum - ber as deep. —

mf

rallentando



The White Lily.

HAND SHAPING AND INDEPENDENCE OF FINGER ACTION

Lilies and Roses

For harmony of finger flexion

IN THE STORY

TWO LILIES The two hands

IN this song the forearms are extended above the table, the back of each hand near the surface of the table. At the beginning the tips of the five fingers touch, giving a rosette-like appearance to the hands. Throughout the first line of the song the fingers uncloze until the hand becomes broadly cup-shaped, resembling a well opened water-lily. Throughout the second line the fingers flex evenly, returning to their first position. The action of the first line is repeated in the third line, and the action of the second line is repeated in the fourth line.

Note. The action of this play, though slow, should be rhythmical; the fingers moving evenly and together.

ACTION

B. H. 0—
The white lilies open their hearts to the sun
—0
But fold up at night when they sleep
—
The wild roses too when the daylight is gone
—0
Fold up in a slumber as deep



The Lily Sleeps.

The House that Jack Built

Allegretto

Jessie L. Gaynor

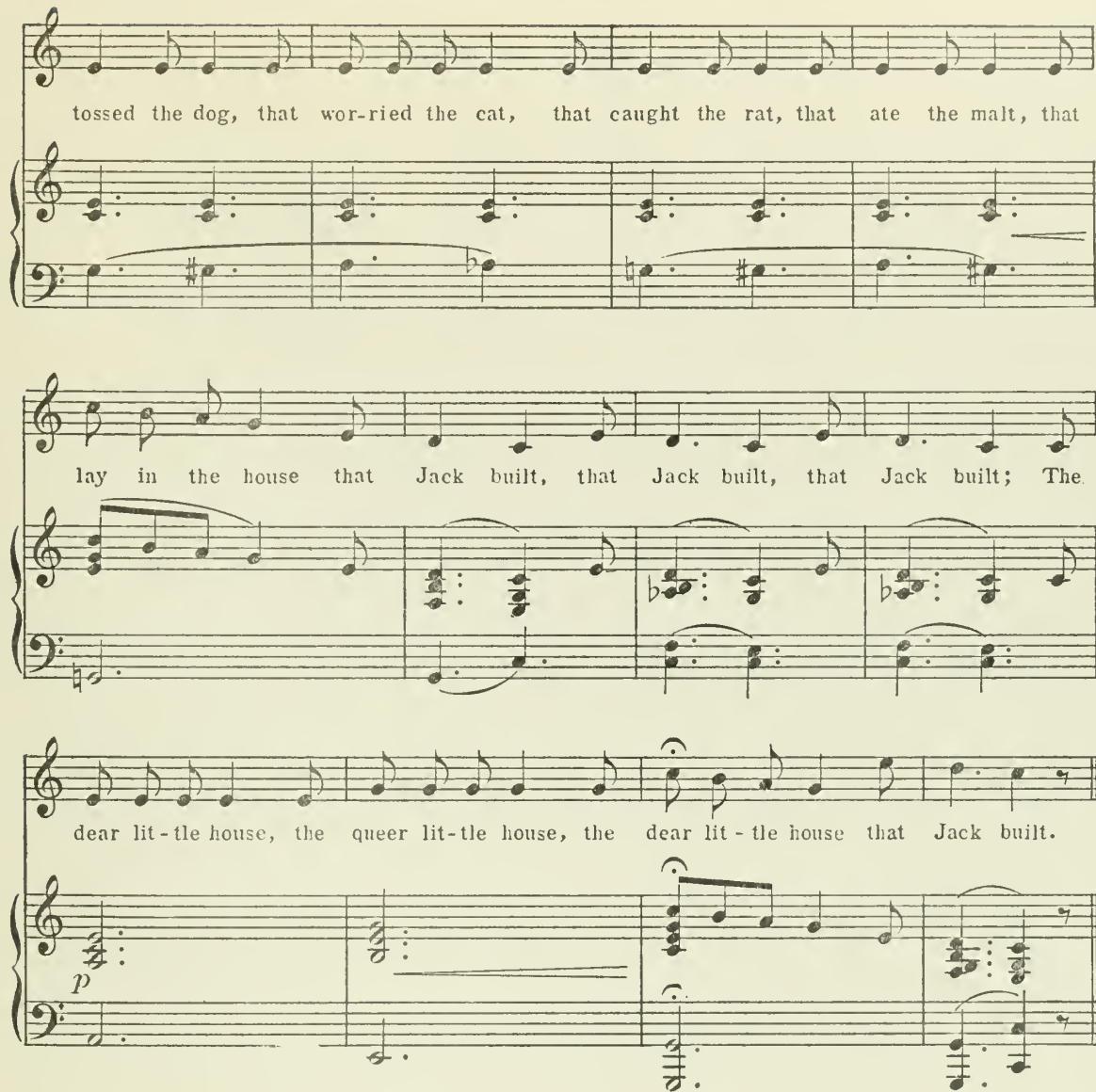
Oh this is the house that Jack built, that Jack built, that

Jack built, The dear lit - tle house, the queer lit - tle house, The

dear lit - tle house that Jack built. And this is the maid - en

all for - lorn, Who milked the cow with the crum - pled horn, that.

The House that Jack Built



tossed the dog, that wor-ried the cat, that caught the rat, that ate the malt, that

lay in the house that Jack built, that Jack built, that Jack built; The

dear lit-tle house, the queer lit-tle house, the dear lit-tle house that Jack built.

p

The musical score consists of three systems. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics are written below the vocal line. The piano part features chords and moving lines in both hands. The first system ends with a double bar line. The second system ends with a double bar line. The third system ends with a double bar line.



Before the House Was Built.

The House that Jack Built

For hand shaping and independent action of each finger.

IN THE STORY

[illegible]

THE hand and forearm rest lightly on the table, the fingers relaxed and easily outspread. Here is the loose material from which the house is built. On the first word of the song the building begins, the five fingers gently flexing. This movement is continued through the next three words, the center of the hand rising gradually, the finger tips lightly slipping along the surface of the table, bringing the hand into form with the fingers resting on their tips, the thumb curved and well separated from the second finger. The second, third, fourth and fifth fingers are vertical from the third joint to the tip, with an equal space between the fingers. It is readily seen that the house has four strong, straight columns supporting the roof. The entrance is found at the side (between the thumb and second finger) and the house includes a rounding "piazza" (the curved thumb) near this entrance. The roof (the back of the hand) slants slightly toward the "piazza." The action following the building of the house is spirited.

Notes. Here, and in all instances, vertical movement of the fingers should be direct with no sideward inclination. The action of each finger should be prompt and decided, the “lifting” or up movements not less so than the down movements. These movements must be effected without disturbing the quietness of the hand. When quiet or in action the finger should retain its form with no loss of firmness at the second and third joints.

It will be observed that the position of the hand when "in form," as given in this study, is essentially that of the open hand in "Lilies and Roses," the latter study showing the reverse side of the hand. In "Lilies and Roses" the hand is formed by a movement of the fingers *from* a center; in "The House that Jack Built" the hand is formed by a movement of the fingers *toward* a center.

A similar position of the hand may be gained by a process the reverse of that used in "The House that Jack Built." Leaving the fingers at their first point of contact with the table, the hand and fingers relaxed as at the opening of the song, the hand and arm may be pushed gently forward until all the fingers are well curved and resting on their tips.

The House that Jack Built

ACTION

⁰
 Oh this is the house that Jack built
 That Jack built that Jack built
 The dear little house the queer little house
 The dear little house that Jack built
 And this is the maiden all forlorn
 Who milked the cow with the crumpled horn
 That tossed the dog that worried the cat
 That caught the rat that ate the malt
 That lay in the house that Jack built
 That Jack built that Jack built
 The dear little house the queer little house
 The dear little house that Jack built

(Words and music from the Operetta, "The House that Jack Built," by permission)

Tommy Snooks and Betty Brooks

Andante quasi allegretto

Elliott

mf

As Tom - my Snooks and Bet - ty Brooks Were

walk - ing on a Sun - day, Said Tom - my Snooks to

poco rit.

Bet - ty Brooks, To - mor - row will be Mon - day.

poco rit.



Tommy Snooks and Betty Brooks.

Tommy Snooks and Betty Brooks

For independent action of paired fingers.

IN THE STORY

TOMMY SNOOKS	Second finger
BETTY BROOKS	Fourth finger

The forearm rests lightly on the table and the hand is in form. The second and fourth fingers rise and fall evenly and together throughout the song.

ACTION

As	²⁴ Tommy	²⁴ Snooks	and	²⁴ Betty	²⁴ Brooks
		₂₄			₂₄
Were	²⁴ walking	on	a	²⁴ Sunday	|₂₄
		₂₄			
Said	²⁴ Tommy	²⁴ Snooks	to	²⁴ Betty	²⁴ Brooks
		₂₄			₂₄
Tomorrow	²⁴ will	be	²⁴ Monday	|₂₄	
	₂₄				

John Smith

For lightness and quickness of thumb action.

IN THE STORY

JOHN SMITH	The thumb
TOMMY TINKER	The fifth finger
THE SMITHY	The hand

This study, like the preceding studies in the group, is given across the table. The hand is in form. The last two lines afford the special training for the thumb. Here the thumb taps the table lightly and quickly, rebounding elastically.

John Smith

Andante con moto

Elliott

p Time well marked *mf* *p* *f*

Is John Smith within? Yes, that he is. Can he set a shoe? Ay, marry, two,

p *mf* *p* *f*

p e scherzo *sf* *fz* *ten.* *fz* *fz* *ten.*

Here a nail; there a nail, Tick, tack, too, Here a nail, there a nail, Tick, tack, too

p e scherzo *ten.* *ten.*

ACTION

Is John Smith within Yes that he is | 1

Can he set a shoe Ay marry two

Here a nail there a nail tick tack too

Here a nail there a nail tick tack too

FREE FINGER PLAYS

Baa, Baa, Black Sheep

For free action of thumb in crossing the hand.

IN THE STORY

THE BLACK SHEEP Thumb of left hand

THE LITTLE BOY WHO CRIED IN THE LANE Thumb of right hand

THE five Free Finger Plays are in dialogue form. In this play the thumb of the right hand questions and the thumb of the left hand answers. The thumbs are curved and lie near the second finger. This is also the position of the thumbs throughout the four Finger Plays following. Retaining its curved position, the first action of the thumb carries it well across the palm of the hand. The second action returns the thumb to its first position. These movements alternate with each beat of the measure throughout the song. In these dialogue plays, the forearms are extended above the table, the little finger side of each hand near the surface of the table, the two palms opposite and at a convenient distance from each other.

Note. In this study and in the four plays following, freedom and strength of action are of more importance than preciseness of movement, and some movement of the quiet fingers will often accompany an energetic use of the acting finger.

ACTION

R. H. 1	Baa	Baa	Black	Sheep	have	you	any	wool
L. H. 1	Yes	sir	yes	sir	three	bags	full	
	One	for	my	Master	one	for	my	Dame
	But	none	for	the	little	boy	who	cries in the lane

Baa, Baa, Black Sheep

Elliott

Andante
mp

Baa, Baa, Black Sheep, Have you a - ny wool? Yes sir, yes sir, Three bags full;

fz *fz*

cresc. poco lento *rall. e dim.*

One for my Master, One for my Dame, But none for the lit-tle boy Who cries in the lane.

poco lento *rall. e dim.*



The Black Sheep.



"Yes, sir."

Pussy Cat

Allegro

Elliott

f

Pus - sy - cat, pus - sy - cat, where have you been?

f

I've been to Lon-don to vis - it the Queen. Pus - sy - cat, pus - sy - cat,

p *cresc.* *f*

what did you there? I fright-en'd a lit - tle mouse un - der her chair.

p *cresc.* *f*

ACTION

Pussy-cat ²pussy-cat where have you been ²
 R.H. 2

I've been to ²London to visit the queen ²
 L.H. 2

Pussy-cat ²Pussy-cat what did you there ²
 R.H. 2

I frightened a ²little mouse under her chair ²
 L.H. 2

Pussy Cat

For free action of the second finger.

IN THE STORY

PUSSY CAT	Second finger of left hand
CURLY LOCKS	Second finger of right hand

THE action of this play and the three plays following differs from that of the first play of the group in one particular. In the first play the thumb is curved and crosses the palm of the hand; in this play and those following, the fingers are kept straight or nearly so. The initial movement in each play throws the acting finger *toward* the palm. In "Pussy Cat" there are two movements in a measure throughout the song.

Note. For convenience the same method of indicating the finger movements is used here and in the remaining Free Finger Plays as that used in indicating the action of the first play; the action of these plays is at no time in vertical lines, though the thumb action is approximately so.

Tommy Tinker's Dog

For free action of the third finger.

IN THE STORY.

TOMMY TINKER'S DOG	Third finger of left hand
THE DOG THAT WORRIED THE CAT .	Third finger of right hand

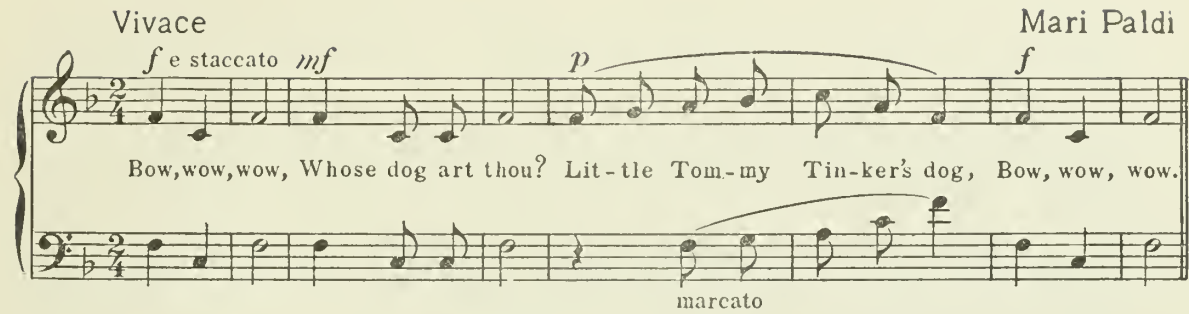
ACTION

Bow	wow	³ wow	whose	dog	art	³ thou
R. H. 3			₃			
Little	Tommy	³ Tinker's	dog	bow	wow	³ wow
L. H. 3				₃		

Tommy Tinker's Dog

Vivace Mari Paldi

f e staccato *mf* *p* *f*



Bow, wow, wow, Whose dog art thou? Lit-tle Tom-my Tin-ker's dog, Bow, wow, wow.

marcato



"Bow, wow, wow."

Mistress Mary

For free action of the fourth finger.

IN THE STORY

MISTRESS MARY Fourth finger of left hand
THE MAID HANGING OUT THE CLOTHES Fourth finger of right hand

ACTION

Mistress Mary quite contrary

R. H. 4

How does your garden grow | 4

With cockle shells and silver bells

L. H. 4

And cowslips all in a row | 4

Mistress Mary

Allegretto moderato

Elliott

mp

Mis tress Ma - ry, quite con - tra - ry,

mp

p How does your gar - den grow? *mf* With cock - le - shells, and

p sil - ver bells, *mf* And cow - slips all in a row. *f*

f



"Quite contrary."

Little Maid

For free action of the fifth finger.

IN THE STORY

THE LITTLE MAID Fifth finger of left hand
TOMMY TINKER Fifth finger of right hand

ACTION

Little maid ⁵ pretty maid whither ⁵ goest thou ⁵
R. H. 5
Down in the ⁵ meadow to milk my ⁵ cow
L. H. 5
Shall I go with ⁵ thee no not ⁵ now
R. H. 5 L. H. 5
When I send ⁵ for thee then come thou ⁵
5 5

Andante quasi allegretto Elliott,

mp sostenuto

Little maid, pretty maid, Whither goest thou? Down in the meadow to milk my cow.

mp

p *ten.* *p* *cresc.* *poco rit.*

Shall I go with thee? No, not now; When I send for thee, then come thou.

p *ten.* *p* *cresc.* *f* *ten.*

Hush-a-bye Song

Andante non troppo

Elliott

p With tenderness

O, hush - a - bye, ba - by up - on the tree top; For

when the wind blows the cra - dle will rock; But

when the bough bends the cra - dle will fall, Then

down will come cra - dle and Ba - by and all.

cresc.

dim. e ritard

fz *fz* *p* *pp*

ARM ACTION IN PREPARATION FOR THE
TECHNIC OF CHORD PLAYING

Hush-a-bye Song

For legato chord playing.

IN THE STORY

THE CRADLE The hand

THE hand is in form, the finger tips resting on the edge of the table. The arm is relaxed and the wrist is low, as in "The Blackbirds." The action is a rocking movement of the hand which brings the wrist alternately above and below the level of the table. The action should be gentle and evenly balanced, the finger tips remaining on the table.

ACTION

O ^ahush-a-bye ^ababy ^aupon the ^atree-top
For ^awhen the wind ^ablows the ^acradle will ^arock
But ^awhen the bough ^abends the ^acradle will ^afall
Then ^adown will come ^acradle and ^ababy and ^aall

To Market

With spirit

Mary Frances Frothingham

The musical score is written for a single voice and piano accompaniment in 6/8 time. The melody is simple and rhythmic, with lyrics written below the notes. The piano accompaniment consists of chords and single notes in the right and left hands.

To mar - ket! to mar - ket! to buy a plum - bun.

Home a - gain! come a - gain! Mar - ket is done.



"To buy a plum-bun."

To Market

For staccato chord playing.

IN THE STORY

A GALLOPING PONY The hand

The forearm is lifted. The hand is in form but hangs relaxed from the wrist and the finger tips are not far from the edge of the table. The action consists of a relaxed drop of the arm, with an elastic rebound.

Note. "Two Little Blackbirds" should be reviewed before giving this study. Avoid any tendency to sideward movement of the forearms.

ACTION

To market to market to buy a plum-bun
Home again come again market is done

Hey Diddle Diddle



A Great Jump.

Allegro

Elliott

Hey, diddle, diddle, The cat and the fiddle, The cow jump'd o-ver the moon; The

lit-tle dog laugh'd to see such sport, And the dish ran af-ter the spoon.

A musical score for the song 'Hey Diddle Diddle'. It consists of two systems of music. The first system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The second system also has a vocal line on a single staff and a piano accompaniment on two staves. The music is in 6/8 time, marked 'Allegro' and 'f' (forte). The lyrics are written below the vocal line.

A Lively Dish.

Hey Diddle Diddle

FIRST: For staccatissimo chord playing.

SECOND: For free rotation of forearm, with hand in form.

IN THE STORY

THE CAT	The second finger
THE DOG	The third finger
THE COW	The fourth finger
THE DISH	The hand

THE hand is in form, the finger tips on the table's edge, with the exception of the fourth finger, which is lifted. The wrist is low, but the forearm is light.

The spring, occurring on the word "over," should be extremely elastic, the impulse coming from the upper arm, and imparting itself to the finger tips. The finger tips will naturally flex slightly as the hand leaves the table. In falling to the table the arm and hand return to their first position with a low wrist. In the rotary action of the forearm the wrist is level with the fingers. The first rotary movement, occurring on the word "the," raises the hand on the thumb side and leaves the little finger near the surface of the table. The second movement, occurring on the word "dish," returns the hand to its first position on the table. These movements alternate, the arm moving laterally on the words "ran" and "the" (the second "the" of the line).

ACTION

Hey ²	diddle	diddle ₂	the	cat ²	and	the	fiddle ₂
The	cow ₄	jumped	over ^a	the	moon _↓		
The	little ³	dog	laughed ₃	to	see ³	such	sport ₃
And	the ^o	dish ^o	ran ^o ← ^a	after ^o	the ^o ← ^a	spoon ^o	

Georgie Porgie

Allegretto moderato

Elliott

mp *sempre legato*

Geor - gie Por - gie, pud - ding and pie,

mp

f

Teased the girls and made them cry; When the girls came

f

dim.

out to play, Geor - gie Por - gie ran a - way.

dim.



"When the girls came out to play."

HARMONY OF FINGER ACTION

Georgie Porgie

For harmonic action of second, third, fourth and fifth fingers.

IN THE STORY

GEORGIE PORGIE The first finger
THE GIRLS The second, third, fourth and fifth fingers

The five studies in this group are given across the table, the forearm resting lightly on the table. The hand is in form.

Note. This group of studies prepares for a position of the hand in which the fingers maintain a raised position above the surface of the table. The study in harmonic action involves an equal and even rising and falling of the fingers together.

ACTION

¹ Georgie	₁ Porgie	¹ pudding	and	₁ pie		
¹ Teased	the	₁ girls	and	¹ made	them	₁ cry
²³⁴⁵ When	the	₂₃₄₅ girls	came	²³⁴⁵ out	to	₂₃₄₅ play
¹ Georgie	₁ Porgie	¹ ran	₁ away			

Little Bo-Peep

Andante quasi allegretto

Elliott

p

Lit - tle Bo - Peep has lost her sheep, And

p

can't tell where to find them; Leave them a - lone, and

cresc.

cresc.

f *dim.*

they'll come home, Wag - ging their tails be - hind them.

f *dim.*



Little Bo-Peep.

Little Bo-Peep

For harmonic action of first, third, fourth and fifth fingers.

IN THE STORY

Bo-PEEP The second finger
HER SHEEP The first, third, fourth and fifth fingers

THE second finger is in form. The third, fourth, and fifth fingers are closed under the hand and the thumb rests easily against the third finger. These are the sheep, lying huddled together where Little Bo-Peep cannot find them. On the words "They'll come home," the four fingers quietly move into position, taking their places without disturbing the quietness of the hand or the firmness of the second finger.

ACTION

Little Bo-Peep has lost her sheep
And ²can't tell where to ²find ²them
Leave them alone and they'll come home
¹³⁴⁵Wagging their tails ¹³⁴⁵behind ¹³⁴⁵them

The King of France

FIRST: For harmonic action of first, second, fourth, and fifth fingers.

SECOND: For harmonic action of the five fingers.

IN THE STORY

THE KING OF FRANCE The third finger
HIS MEN The first, second, fourth, and fifth fingers

ACTION

The ³King of France and ¹²⁴⁵four thousand men
¹²³⁴⁵Drew their swords and ¹²³⁴⁵put them back again

Allegretto moderato Elliott

f With décision

The King of France, and four thousand men,
Drew their swords, and put them back a - gain.

Miss Muffet

Moderato

G. A. Grant-Schaefer

Lit - tle Miss Muf - fet sat on a tuf - fet,

Eat - ing of curds and whey, — A - long came a spi - der who

sat down be - side her And fright-en'd Miss Muf-fet a - way. —

faster

p



The Spider.

Miss Muffet

For harmonic action of first, second, third, and fifth fingers.

IN THE STORY

MISS MUFFET The fourth finger
THE SPIDER The first, second, third, and fifth fingers

ACTION

⁴Little Miss Muffet sat on a tuffet
⁴Eating of curds and whey | ⁴—
¹²³⁵Along came a spider who sat down beside her
And frightened Miss Muffet away

Mary's Lamb

ACTION

⁵Mary had a ⁵little lamb ⁵little lamb little lamb
⁵Mary had a ⁵little lamb its ⁵fleece was white as ⁵snow
And everywhere that ⁴Mary went ⁴⁵Mary went ⁴⁵Mary went
And everywhere that ⁴⁵Mary went ⁴⁵the lamb was sure to ⁴⁵go
It followed her to ⁴school one day ⁵school one day ⁴school one day
It followed her to ⁵school one day ⁴which was ⁵against the ⁵rule
It made the children ¹²³⁴laugh and play ¹²³⁴laugh and play ¹²³⁴laugh and play
It made the children ¹²³⁴laugh and play ¹²³⁴to see a lamb in ¹²³⁴school

Mary's Lamb

Allegretto semplice

Arr. by G. A. Grant - Schaefer

1. Ma - ry had a lit - tle lamb, lit - tle lamb, lit - tle lamb,
2. And ev - 'ry where that Ma - ry went, Ma - ry went, Ma - ry went, And

mp

Ma - ry had a lit - tle lamb its fleece was white as snow.
ev - 'ry where that Ma - ry went the lamb was sure to go.



Mary's Lamb.

Mary's Lamb

FIRST: For harmonic action of first, second, third, and fourth fingers.

SECOND: For free flexion of fifth finger.

THIRD: For equality of action in fourth and fifth fingers.

IN THE STORY

MARY'S LAMB	: The fifth finger
MARY	The fourth finger
TOMMY TUCKER	The third finger
LITTLE BO-PEEP	The second finger
GEORGIE PORGIE	The first finger

THE hand is in form. The fifth finger is raised and less curved than the other fingers. Throughout the first verse Mary's Lamb skips joyously. This "skipping" action consists of an alternate flexing and straightening of the finger, with a light rebounding touch on the table, the two movements being one in impulse, as in "staccato" or "pizzicato." In the second verse the Lamb walks sedately by Mary's side, and in the third verse he follows her to school. In the second, third and fourth verses the fifth finger is curved as usual. At the beginning of the second verse on the word "Mary" the fourth finger is raised to a level with the fifth finger, which is already in a raised position. On the repetition of the word "Mary" the two fingers descend together to the table. On the second repetition of the word "Mary" the two fingers are raised, and these two actions alternate throughout the second line of this verse, leaving the two fingers in a raised position at the end of the verse. At the beginning of the third verse on the word "followed" the fourth finger descends to the table. On the word "school" the fifth finger descends, and the fourth finger rises as the fifth finger touches the table. On the repetition of the word "school" the fourth finger descends to the table and the fifth finger rises. These actions alternate throughout the remainder of the verse until the word "rule." On this word the fifth finger descends to the table, without action of the fourth finger, leaving all fingers on the table ready for the action of the last verse.

HAND AND ARM ACTION IN PREPARATION FOR THE TECHNIC OF STACCATO

Jack and Jill

FIRST: For relaxation.

SECOND: For hand action with arm supported.

IN THE STORY

JACK	. . . . .	The right hand
JILL	. . . . .	The left hand

THE forearms (and elbows) rest lightly on the table. The hands and fingers are relaxed. Throughout the first line the forearms rise, the elbows remaining on the table and the hands hanging relaxed from the wrists. In the second line on the word "down," the right forearm falls to the table with its full weight. On the word "tumbling" the left forearm falls with equal relaxation. On the first word of the second verse the hands take form with a slight elevation of the wrists. On the word "home" the hands rise from the wrists the fingers retaining their curved form. On the word "trot" the hands, still in form, drop from the wrists. These actions alternate in the first line of this verse. In the second line, on the word "sent" the hands are lifted from the table and dropped into the lap. In leaving the table the hands hang easily from the wrists and the fingers are relaxed.

Note. This study for hand action, though without the rebounding element of staccato given in the following study, is a step in preparation. The fall of the hand from the wrist, in the second verse, should be as relaxed as the fall of the forearm from the elbow in the first verse; with this difference, that in the hand action the hand retains its form, while in the arm action the hand and fingers are relaxed. The Rhythmic Drill given in connection with the "Old Fashioned Dance" and one of the drills for this study give hand action with the fingers relaxed. These should be given before studying hand action with the hand in form. This Finger Play may be given much earlier than the other studies of the group.

Jack and Jill

Allegretto

Elliott

mf

1. Jack and Jill went up the hill, To
2. Up they got, and home did trot, As

ten.

fetch a pail of wa - ter, Jack fell down, and
fast as they could ca - per; And, 'tis said, were.

ten.

broke his crown, And Jill came tum - bling af - ter.
sent to bed With - out a bite of sup - per.

ACTION

B. H. ↑
Jack and Jill went up the hill to fetch a pail of water

Jack fell down and broke his crown and Jill came tumbling after
R. H. ↓ L. H. ↓

B. H. — 0
Up they got and home did trot as fast as they could caper
h h h h

And 'tis said were sent to bed without a bite of supper
↘

Jack and Jill



A Swift Recovery.



Homeward.

Trot, Trot, Trot

Allegretto

German

Trot, trot, trot! Po - ny, quick - ly trot.

Where 'tis smooth and where 'tis sto - ny, Trudge a - long, my lit - tle po - ny.

Trot, trot, trot, trot, trot! Po - ny, quick - ly trot.



My Pony.

Trot, Trot, Trot

For hand action, with arm unsupported.

IN THE STORY

A TROTting PONY The hand

THE hand is in form and is lifted from the wrist, ready for action. The forearm should be in such a position that when the hand falls on the edge of the table the wrist will be a very little higher than the hand. The hand falls and rebounds elastically throughout the song. There are two actions in each measure.

Note. The quietness of the arm should be undisturbed by the free action of the hand in this, as in the preceding study.

ACTION

Trot trot trot | — Pony quickly trot | —

Where 'tis smooth and where 'tis stony

Trudge along my little pony

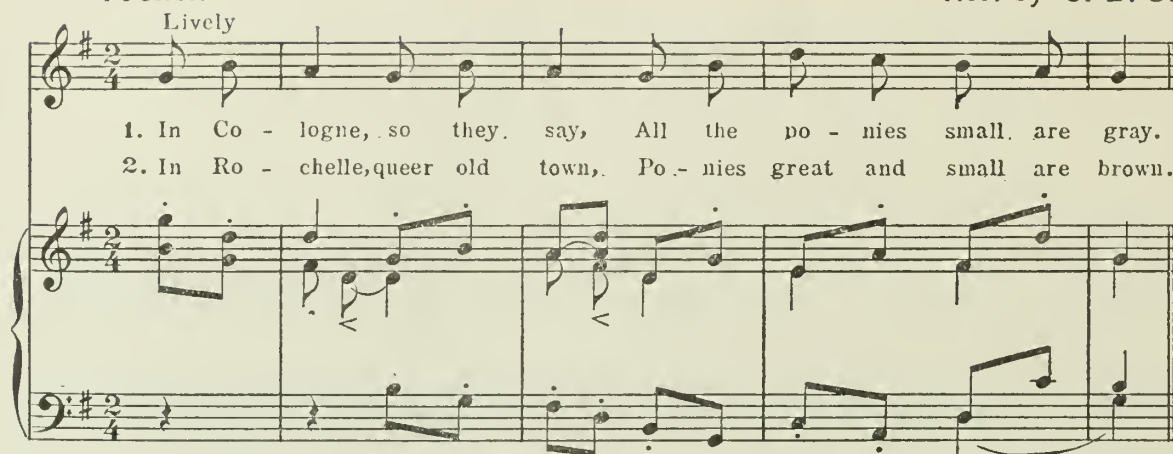
Trot trot trot trot trot | — Pony quickly trot | —

The Ponies

French

Arr. by J. L. C.

Lively



1. In Co - logne, so they say, All the po - nies small are gray.
2. In Ro - chelle, queer old town, Po - nies great and small are brown.

3. In Berlin, strangest sight!
Almost ev'ry pony's white.
4. Brown or bay, black or roan,
Were the pony dear my own!
5. He and I then should roam
Thro' the great world far from home.



Ready for a Trot.

The Ponies

For hand action, with changing fingers.

IN THE STORY

A GRAY PONY	The first finger
A BROWN PONY	The second finger
A WHITE PONY	The third finger
A PET PONY	The fourth finger
THE SMALLEST PONY OF ALL	The fifth finger

THIS study is given on the edge of the table. The hand is lifted from the wrist; the thumb is dropped in preparation for the action of the first verse, and the other fingers are very slightly lifted. The hand action throughout this song is the same as that in "Trot, Trot, Trot," except that each finger in turn comes in contact with the table. On the last word of the first verse, as the hand rises, the thumb rises quickly to a level with the other fingers, and the second finger is dropped, taking the place of the thumb in preparation for the action of the second verse. A similar change of fingers is effected at the end of the second, third and fourth verses. It will be seen that as each pony re-enters his stall the next pony takes his place ready for a trot.

Note. Care should be taken that no finger movement whatever is associated with the hand action given in this study, except for the one purpose of changing fingers.

ACTION

¹ In ¹ Cologne ¹ so they ¹ say ¹ all the ¹ ponies ¹ small are ¹⁻² gray

² In ² Rochelle ² queer old ² town ² ponies ² great and ² small are ²⁻³ brown

³ In ³ Berlin ³ strangest ³ sight ³ almost ³ every ³ pony's ^{3 4} white

⁴ Brown or ⁴ bay ⁴ black or ⁴ roan ⁴ were the ⁴ pony ⁴ dear my ⁴⁻⁵ own

⁵ He and ⁵ I ⁵ then should ⁵ roam thro ⁵ the ⁵ great ⁵ world ⁵ far from ⁵ home

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To Banbury Cross

Allegretto con spirito

Elliott

mf *cresc*

Ride a Cock-horse to Ban-bu-ry Cross, To

mf *cresc*

see a fine la-dy up-on a white horse, Rings on her fin-gers, and

f

bells on her toes, She shall have mu-sic wher-e-ver she goes.

f



Ready for a Gallop.

To Banbury Cross

For arm action with changing fingers.

IN THE STORY

A COCK-HORSE The second finger
A WHITE HORSE The third finger

THIS study is given on the edge of the table. The action is the same as that in "To Market" except that single fingers in turn come in contact with the table. During the action of the first two lines the second finger is dropped and the other fingers are slightly raised. During the action of the last two lines the third finger is dropped and the other fingers are slightly raised. The change of fingers is effected on the up movement of the arm, and occurs on the last word of the second line.

Note. In this study the arm is the acting agent and all finger action should be avoided except at the moment of changing fingers.

ACTION

²Ride a ²cock-horse to ²Banbury ²cross
²To ²see a fine ²lady ²upon a white ²horse
³Rings on her ³fingers and ³bells on her ³toes
³She shall have ³music ³wherever she ³goes

The Man in the Moon

Moderato

Elliott

f

The Man in the Moon Came down too soon, And

f e marcato

asked his way to Nor - wich; He went by the south, And

burnt his mouth With eat - ing cold plum - por - ridge.



"Came down too soon."

FINGER ACTION WITH HAND SUPPORTED BY ONE FINGER

The Man in the Moon

For free action of second finger with first finger supporting.

IN THE STORY

THE MAN IN THE MOON The second finger
THE MOON The third, fourth, and fifth fingers
LITTLE BOY BLUE, ASLEEP The first finger

THE studies in this group are given on the edge of the table, the hand lightly supported by one finger. In this study the thumb rests on the table. The second, third, fourth, and fifth fingers are raised, forming in appearance a half moon. The time is early evening.

Note. In this group of studies care should be taken that the movement of acting fingers does not disturb the firmness of the supporting finger at the first joint. Sympathetic action of the quiet raised fingers should be avoided.

ACTION

The Man in the Moon came down₂ too soon
And² asked his way₂ to Norw²ich₂
He² went by the south₂ and² burnt his mouth₂
With² eating cold plum-porridge₂

Little Boy Blue

Elliott

Lit-tle boy blue, come blow your horn! ——— The sheep's in the mead-ow, the

cows in the corn! ——— Where's the boy that looks af-ter the sheep? He's

un-der the hay-cock, fast a-sleep. ———

dim.

pp *pp*

Little Boy Blue

ACTION

Little Boy Blue come blow your horn |—
 The sheep's in the meadow the cow's in the corn
 Where's the boy that looks after the sheep
 He's under the haycock fast asleep |— |—
 The sheep's in the meadow the cow's in the corn



Where is Little Boy Blue?

Little Boy Blue

For free action of thumb, with second finger supporting.

IN THE STORY

LITTLE BOY BLUE	The first finger
THE MAN IN THE MOON	The second finger
THE SHEEP DOG	The third finger
THE COW	The fourth finger
THE SHEEP	The fifth finger
THE HAYCOCK	The hand

WHILE Little Boy Blue has been sleeping, the cow and sheep have strayed. Little Boy Blue awakes and blows his horn, but even while the echoes are dying away (these are heard in the piano accompaniment) he creeps under the haycock and again falls asleep. The sheep is in the meadow, the cow is in the corn, and the faithful sheep dog anxiously inquires "Where's the boy that looks after the sheep?" and the Man in the Moon who has seen Little Boy Blue disappear in the shadow of the haycock answers "He's under the haycock, fast asleep." Little Boy Blue dreams that he again blows his horn (the horn call is heard once more in the piano accompaniment) but on waking he discovers that neither the sheep nor the cow have come home, and he goes to find them.

The beginning of this study finds the thumb and second finger resting on the table as they were left at the close of "The Man in the Moon." The third, fourth and fifth fingers are raised. The first of the four vertical movements of the thumb is an up movement. Between the first and second lines, on the strong beat of the third measure, the thumb slips under the hand where it remains until the end of the song. After the last chord is heard in the accompaniment the thumb moves quietly out from under the hand. The last movement of the thumb is an up movement.

Tommy Tucker

For free action of third, first, fourth and fifth fingers, with second finger supporting.

IN THE STORY

TOMMY TUCKER	The third finger
LITTLE BOY BLUE	The first finger
THE MAN IN THE MOON	The second finger
JACK BE NIMBLE	The fourth finger
LITTLE JUMPING JOAN	The fifth finger

THE occasion is a supper on the green. Little Tommy Tucker sings for his supper. Little Boy Blue asks, "What shall he sing for?" and Jack Be Nimble answers, "White bread and butter." Little Jumping Joan asks, "How can he cut it without any knife?" and the Man in the Moon adds to the general perplexity by inquiring, "How can he marry without any wife?" At the beginning of the song the second finger is on the table and the other fingers are raised. The second finger is quiet throughout the first three lines. The end of the third line finds the fifth and second fingers on the table, and the fifth finger supports during the action of the second finger in the fourth line.

ACTION

Little 3	Tommy ³	Tucker ³	sing ³	for ³	your	supper ³
What ₁	shall ¹	he	sing ₁	for ¹	white ⁴	bread ⁴ and ⁴ butter ⁴
How ₅	can ⁵	he	cut ₅	it ⁵	without ⁵	any ⁵ knife ₅
How ²	can ₂	he	marry ²	without ²	any ₂	wife ²

Tommy Tucker

Allegretto

Elliott

mf

Lit - tle Tom - my Tuck - er, Sing for your sup - per.

mf

fz ——— *p*

What shall he sing for? White bread and but - ter. How can he cut it With

fz ——— *p e staccato*

f

out a - ny knife? How can he mar - ry With - out a - ny wife?

f

Jack be Nimble

Allegretto

Elliott

mf

Jack be nim - ble, Jack be quick, And Jack jump o - ver the can - dle stick.

mf

The musical score for 'Jack be Nimble' is in 6/8 time, key of D major. It features a vocal melody and a piano accompaniment. The tempo is marked 'Allegretto' and the dynamics are 'mf' (mezzo-forte). The lyrics are: 'Jack be nim - ble, Jack be quick, And Jack jump o - ver the can - dle stick.'

Little Jumping Joan

Moderato con moto

Elliott

f > > > dim. cresc.

Here am I, lit tle jump - ing Joan; When

f fz

no - bo - dy's with me, I'm al - ways a - lone.

p fz

The musical score for 'Little Jumping Joan' is in 2/4 time, key of D major. It features a vocal melody and a piano accompaniment. The tempo is marked 'Moderato con moto'. The dynamics are 'f' (forte), 'dim.' (diminuendo), 'cresc.' (crescendo), and 'p' (piano). The lyrics are: 'Here am I, lit tle jump - ing Joan; When no - bo - dy's with me, I'm al - ways a - lone.'

Jack be Nimble

For free action of fourth finger with fifth finger supporting.

IN THE STORY

JACK BE NIMBLE	.	.	.	.	.	.	.	.	The fourth finger
LITTLE JUMPING JOAN	.	.	.	.	.	.	.	.	The fifth finger

JACK BE NIMBLE jumps over the candlestick, to the admiration of Little Jumping Joan who watches him perform this surprising feat. The fifth finger rests on the table and the other fingers are raised. There are five vertical movements of the fourth finger, the last movement bringing the fourth finger to the table. At this point, the fourth and fifth fingers are resting on the table and the other fingers are raised. On the word "over" the arm rises with an elastic bound, and on the word "candlestick" falls to the table on the fourth and fifth fingers, with the other fingers raised as before.

ACTION

Jack	be	nimble	Jack	be	quick
And	Jack	jump	over	the	candlestick
					↓

Little Jumping Joan

For free action of fifth finger with fourth finger supporting.

IN THE STORY

LITTLE JUMPING JOAN The fifth finger
 JACK BE NIMBLE The fourth finger

THE fourth and fifth fingers are resting on the table where the close of the previous song leaves them. The other fingers are raised. Little Jumping Joan sings her song, Jack Be Nimble listening attentively. The last movement of the fifth finger is an up movement, leaving the fourth finger on the table with the other fingers raised.

ACTION

⁵Here am ⁵I | $\frac{\text{—}}{5}$ ⁵Little Jumping ⁵Joan | $\frac{\text{—}}{5}$
 When ⁵nobody's with me I'm ⁵always ⁵alone



Jack and Joan.

See-Saw

Allegretto

Elliott

mf

See - saw, Mar-ge-ry Daw, Jack shall have a new mas - ter,

cresc. e rit.

He shall have but a pen-ny a day, Be-cause he wont work a - ny fast - er.

cresc. e rit.



Margery Daw.

FINGER ACTION IN PREPARATION FOR THE TECHNIC OF LEGATO

See-Saw

For equality of finger action.

IN THE STORY

JACK The first finger
MARGERY DAW The second finger
OTHER CHILDREN, PLAYING SEE-SAW The third, fourth and fifth fingers

THIS study is given on the edge of the table. The second finger rests lightly on the table and the other fingers are in a raised position. On the first syllable of "See-saw" the thumb descends to the table, and the second finger rises as the thumb touches the table. On the second syllable the second finger descends and the first finger rises. The action of each pair of fingers is similar to that given in the third verse of "Mary's Lamb." In the latter Finger Play the quiet fingers rest on the table. In "See-saw" the quiet fingers are in a raised position. The action of the first line is between the thumb and second finger. The action of the second line is between the third and second fingers. The action of the third line is between the third and fourth fingers, and the action of the fourth line is between the fifth and fourth fingers. The song ends with the fourth finger resting on the table and the other fingers raised.

ACTION

² See-saw _{1 2}	² Margery ₁	¹ Daw ₂				
² Jack ₃	shall	³ have ₂	a	new	^{2 3} master _{3 2}	
² He ₃	shall	³ have ₄	but	a	⁴ penny ₃	³ a day ₄
⁴ Because ₅	he	won't	⁵ work ₄	any	^{4 5} faster _{5 4}	

The Foot-path Way

Arr. by G. A. Grant-Schaefer

Allegretto ma non troppo

Jog on, jog on the foot - path way, And
mer - ri - ly climb the stile, O, Your light of heart goes.
all the day, Your sad heart tires in a mile, O.

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 6/8. The tempo is marked 'Allegretto ma non troppo'. The piano part begins with a mezzo-forte (mf) dynamic. The lyrics are written below the vocal line. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign.



Companions.

The Foot-path Way

For equality of action in paired fingers.

IN THE STORY

THE LITTLE BOY THAT CRIED IN THE LANE	.	The first finger
CURLY LOCKS . . . . .	.	The second finger
TOMMY TINKER'S DOG . . . . .	.	The third finger
MISTRESS MARY . . . . .	.	The fourth finger
TOMMY TINKER . . . . .	.	The fifth finger

THE position of the hand is the same as in "Sec-saw" except that the second and fourth fingers rest on the table, with the first, third, and fifth fingers in a raised position. Tommy Tinker's Dog leads the way and the children follow in pairs. The action of the first line is repeated in the third line and the action of the second line is repeated in the fourth line. The end of the song finds the second and fourth fingers resting on the table and the other fingers raised.

Note. The paired fingers should move evenly and together, one pair rising as another pair touches the table.

ACTION

Jog	²⁴ on 3	jog	³ on 24	the	²⁴ foot-path 15	¹⁵ way 24	.
And	²⁴ merrily 13	¹³ climb 24	the	²⁴ stile 35	³⁵ O 24		
Your	²⁴ light 3	of	³ heart 24	goes	²⁴ all 15	the	¹⁵ day 24
Your	²⁴ sad 13	heart	¹³ tires 24	in	a	²⁴ mile 35	³⁵ O 24

Sing a Song of Sixpence

Allegretto

Elliott

mf

Sing a Song of Six - pence, A pock - et full of Rye;

mf

Four-and-twenty Black-birds Bak'd in a Pie. When the Pie was o - pen'd, The

Birds be - gan to sing; Was - n't that a dain - ty dish To set be - fore a King?

Second Verse

mf

The King was in the count - ing - house, Count - ing out his mon - ey; The

mp

ten.

Sing a Song of Sixpence

Queen was in the par - four, Eat-ing bread and hon-ey; The maid was in the gar-den, ten.

Hang-ing-out the clothes; There came a lit-tle dick-y bird, And popp'd up-on her nose! ten.

rallentando

rallentando

ACTION

Sing a song of sixpence a pocket full of rye

Four-and-twenty blackbirds baked in a pie

When the pie was opened the birds began to sing

Wasn't that a dainty dish to set before a king | -1-

The King was in the counting house counting out his money | -3-

The Queen was in the parlour eating bread and honey | -2-

The maid was in the garden hanging out the clothes | -4-

There came a little Dicky Bird and popped upon her nose | -5-

FINGER ACTION IN PREPARATION FOR THE TECHNIC OF STACCATO

Sing a Song of Sixpence

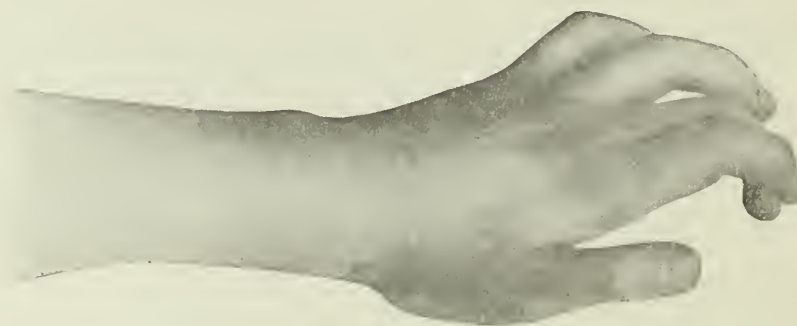
For finger action with hand unsupported.

IN THE STORY

A BLACKBIRD PIE	The hand
THE COOK	The first finger
THE QUEEN	The second finger
THE KING	The third finger
THE MAID	The fourth finger
THE DICKEY BIRD	The fifth finger

THE two studies in this group are given on the edge of the table. In this song the hand is in form and remains quiet throughout the first two lines. On the words "When the pie was opened" the five fingers are evenly raised and the hand remains unsupported throughout the finger action following. This action begins with the cook who exclaims with pride, "Wasn't that a dainty dish to set before a king?" The action of the second verse is animated.

Note. This study, like "Jack and Jill," gives a first step in preparation for staccato. "The Blacksmith's Song" gives the action which prepares immediately for the technic of "finger staccato." No unsteadiness of the hand should be caused by the free finger action of the studies in this group.



The King.

The Blacksmith's Song

Allegretto
mp

Elliott

Now shoe the horse and shoe the mare, Tick

mp e staccato *f*

This system contains the first two staves of music. The vocal line (treble clef) begins with a melody in 6/8 time, marked *mp*. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes, marked *mp* e staccato. The system concludes with a forte (*f*) dynamic.

tack, tick tack, tick tack, But let the lit - tle

mp

The second system continues the vocal melody with the lyrics "tack, tick tack, tick tack, But let the lit - tle". The piano accompaniment maintains its rhythmic pattern, marked *mp*.

colt go bare, Tick tack, tick tack, tick tack.

f

The third system concludes the piece with the lyrics "colt go bare, Tick tack, tick tack, tick tack." The vocal melody is marked *f*, and the piano accompaniment also features a forte (*f*) dynamic.

The Blacksmith's Song

For elasticity of finger action.

IN THE STORY

FIVE BUSY LITTLE MEN The five fingers

The hand is poised over the table's edge, with the five fingers in a raised position. Each finger tap should be distinctly heard, the finger rebounding elastically.

ACTION

Now	¹ shoe	the	¹ horse	and	² shoe	the	² mare
Tick	³ tack	tick	⁴ tack	tick	⁵ tack		
But	¹ let	the	¹ little	² colt	go	² bare	
Tick	³ tack	tick	⁴ tack	tick	⁵ tack		



Ready for Work.

IN PREPARATION FOR THE TECHNIC OF SCALE
PLAYING—First Group.

Jack Horner

For lateral action of thumb.

IN THE STORY

JACK HORNER	The thumb
HIS CHRISTMAS PIE	The hand

THE Finger Plays in this group and the following group are given on the edge of the table. In this study the hand is in form, all fingers resting on the table.

The first movement of the thumb is an up movement at the beginning of the first line. This is followed by a down movement on the word "sat." There are four vertical movements in the second line. The lateral movements of the thumb occur in the third line. In these movements the thumb slips lightly along the surface of the table.

Note. From the player's standpoint, the thumb hinges at the wrist, and lateral movements of the thumb given in these Finger Plays involve action from this joint only. In these lateral, as in vertical movements of the thumb, its habitual curved position should be retained.



"And pulled out a plum."

Jack Horner

Elliott

Allegretto con moto

mf

Lit - tle Jack Hor - ner Sat in a cor - ner,

mf

Eat - ing a Christ - mas pie; He stück in his thumb, And

f rit. ad lib.

pull'd out a plum, And said, "What a good boy am I!"

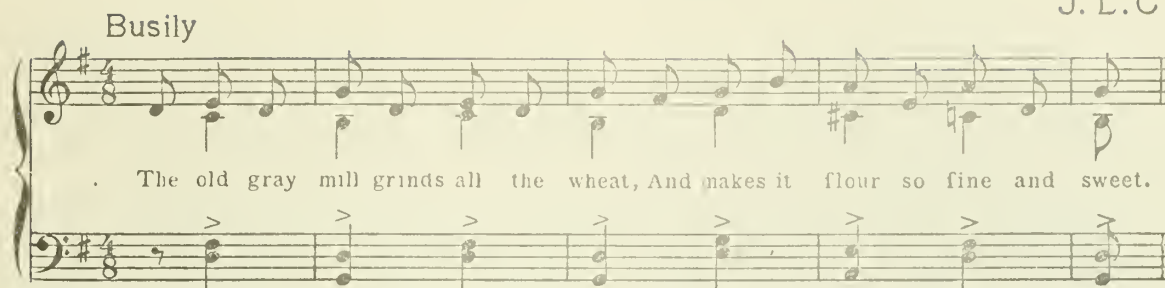
f

ACTION

¹Little Jack Horner sat in a corner
¹Eating a Christmas ¹pie
He ¹stuck in his thumb and ¹pulled out a ¹plum
And ¹said What a ¹good boy am I

The Old Mill

J. L. C



ACTION

The old gray mill grinds all the wheat
And makes it flour so fine and sweet

For free revolution of thumb under the hand.

IN THE STORY

A WATER MILL	. . . . .	The hand
THE MILL-WHEEL	. . . . .	The thumb

THE hand is in form. The second, third, fourth and fifth fingers rest lightly on the extreme edge of the table, leaving the curved thumb poised at the side of the hand without support. The first movement of the thumb is a complete revolution which carries it up and under the hand, down and out, bringing it back to its first position at the side of the hand. There are four such revolutions of the thumb, one in each measure. These should be continuous, the thumb turning under the hand like a little wheel.

Note. The hand should retain its form and firmness (especially at the first joints of the supporting fingers), unaffected by the movement of the thumb.

The Boats

Arr. by J. L. C.

Quietly

This is the way, all the long day, The
boats go sail - ing by. — To — and fro,
in — a row, Un - der the bridge so high. —

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The tempo/mood is marked 'Quietly'. The lyrics are: 'This is the way, all the long day, The boats go sail - ing by. — To — and fro, in — a row, Un - der the bridge so high. —'. The piano accompaniment features a steady bass line and chords in the right hand.

The Boats

For lateral action of thumb with other fingers raised.

IN THE STORY

A BOAT	.	.	.	.	.	.	.	.	.	.	.	.	.	.	The thumb
A HIGH BRIDGE	.	.	.	.	.	.	.	.	.	.	.	.	.	.	The hand

The thumb rests lightly on the edge of the table and the other fingers are raised. The thumb moves laterally on the surface of the table, the hand remaining quiet. There are two movements in each measure.

ACTION

$\xrightarrow{1}$ This	is	the	$\xleftarrow{1}$ way	$\xrightarrow{1}$ all	the	long	$\xleftarrow{1}$ day
The	$\xrightarrow{1}$ boats	go	$\xleftarrow{1}$ sailing	$\xrightarrow{1}$ by	$\xleftarrow{1}$ |—		
$\xrightarrow{1}$ To	and	$\xleftarrow{1}$ fro	$\xrightarrow{1}$ in	a	$\xleftarrow{1}$ row		
$\xrightarrow{1}$ Under	the	$\xleftarrow{1}$ bridge	so	$\xrightarrow{1}$ high	$\xleftarrow{1}$ |—		



"This is the way."

Bobby Shafto

Arr. by Mrs. Crosby Adams

Moderato

Bob - by Shaf - to's gone to sea,

Sil - ver buc - kles on his knee, He'll come back and

stay with me, — Dear Bob - by Shaf - to.

IN PREPARATION FOR THE TECHNIC OF SCALE PLAYING—Second Group

Bobby Shafto

For lateral action of arm.

IN THE STORY

BOBBY SHAFTO The thumb
A SHIP The hand

THE second, third, fourth and fifth fingers are in form, resting on the edge of the table. The thumb is under the second finger and rests lightly on the table. The hand moves laterally from left to right and from right to left, its position remaining unchanged in relation to the lines of the table. This position is one of being parallel with the right and left edges of the table. The arm should be free at the shoulder, carrying the hand easily from the center of the table to its outer edge and back again. Throughout the first two lines the movement is steadily toward the outer edge of the table. Throughout the last two lines the movement is toward the center of the table.

ACTION

→ Bobby Shafto's gone to sea
Silver buckles on his knee
← He'll come back and stay with me
Dear Bobby Shafto

The Dream Ship

Arr. by Frederic Grant Gleason

Quietly

The musical score is written for voice and piano. It consists of three systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 4/4. The lyrics are: "I go sail - ing when the day Slips to rest in the west. In my Dream Ship, far a - way I go sail - ing." The piano accompaniment features a simple harmonic structure with chords and single notes.

I go sail - ing when the day
Slips to rest in the west. In my Dream Ship,
far a - way I go sail - ing.



"I go sailing."

The Dream Ship

For lateral action of arm, carrying the hand over the thumb.

IN THE STORY

THE DREAM SHIP The hand

THIS study reverses the action given in "The Boats." The position of the hand is the same in both studies, the thumb resting lightly on the table with the other fingers raised. The action in this play carries the hand over the thumb and back again, these actions alternating throughout the song. The tip of the thumb rests on the table, without slipping, as the hand is carried over it. The hand is kept parallel with the outer edges of the table, as in "Bobby Shafto." Bobby Shafto's ship sails on the sea, but the Dream Ship sails in the air.

ACTION

←
I go sailing when the day

→
Slips to rest in the west

←
In my Dream Ship far away

→
I go sailing

Tom Thumb

G. A. Grant-Schaefer

Con moto

Tom Thumb rides light - ly on the tide, All hi

sail - ors by his side; Winds have blown them far a -

way, Home a - gain they'll come some - day.

ACTION

Tom Thumb rides lightly on the tide

All his sailors by his side

Winds have blown them far away

Home again they'll come some day

Tom Thumb

For finger action with lateral action of arm.

IN THE STORY

TOM THUMB	. . . . .	The thumb
HIS SAILORS	. . . . .	The second, third, fourth, and fifth fingers
A SHIP	. . . . .	The hand

THE third finger rests on the edge of the table. The second, fourth and fifth fingers are raised and remain quiet throughout the song. The thumb is under the hand and well lifted above the table. On the word "Thumb" the thumb descends to the table, the third finger rises as the thumb touches the table and the hand is carried laterally over the thumb. On the word "lightly" the third finger descends to the table, the thumb rises and moves under the hand with a light, quick action. These two movements alternate in the first two lines. In the third line, on the word "blown," the thumb descends to the table, the third finger rises, and the hand is carried over the thumb in an opposite direction to the lateral movement of the first line. On the word "far" the third finger descends to the table, the thumb rises and moves out from under the hand to a raised position at the side of the hand. These two movements alternate in the last two lines. The lateral movement of the first couplet is toward the outer edge of the table. The lateral movement of the second couplet is toward the center of the table.

Note. This study gives the action involved in playing the scale of F or C, ascending and descending, with the thumb and third finger. The action of the thumb should be quick and is essentially circular, resembling that given in "The Old Mill." The hand should ride smoothly without undulation.



Tom Thumb and His Sailors.

Rhythmic Drills

Rhythmic Drills

A MEASURE of six beats in an eight measure form is chosen as a convenient rhythm pattern on which to base these drills. The first four measures give a rhythmic form for the slow movements; the last four measures give a rhythmic form for the swift movements. In some instances but one of these forms is used in the drill. A drill is perfected with each hand, and studied with the hands together at the discretion of the teacher.

The following model giving the action of the thumb in "The House That Jack Built" illustrates the eighth measure form and its use in the rhythmic drills:

1					
1	2	3	4	5	6

1					
1	2	3	4	5	6

1					
1	2	3	4	5	6
			1		

1					
1	2	3	4	5	6
	1		1		1

1	2	3	4	5	6
1					

1	2	3	4	5	6
1					

1					
1	2	3	4	5	6
			1		

1					
1	2	3	4	5	6
	1		1	1	1

NOTE—The numerals are read laterally across the entire page, two measures to a line.

Rhythmic Drills

OLD FASHIONED DANCE

Give arm action as in first and second verses of the song. In the last measure of the rhythm pattern given, the arm is raised on *one*, dropped on *two*, raised on *three*, dropped on *four*, raised on *five*, and remains suspended through *six*, with the hand dropped from the wrist. This is followed by another eight measure form in which the hand is raised and dropped from the wrist, the arm remaining extended at the side. As the hand is raised the fingers drop relaxed into the palm, and again fall relaxed as the hand is dropped from the wrist.

The following model gives the action for this drill:

a	1	2	3	4	5	6	1	2	3	4	5	6		
a	1	2	3	4	5	6	a	1	2	3	4	5	6	
a	1	2	3	4	5	6	a	1	2	3	4	5	6	
a	1	2	a	4	a	5	a	1	2	a	4	a	5	6
h	1	2	3	4	5	6	h	1	2	3	4	5	6	
h	1	2	3	4	5	6	h	1	2	3	4	5	6	
h	1	2	3	4	5	6	h	1	2	3	4	5	6	
h	1	2	h	4	h	5	h	1	2	h	4	h	5	6
h	1	2	h	4	h	5	h	1	2	h	4	h	5	6

LITTLE INDIANS

The first drill for this study is without rhythmic form. With the forearms elevated and the fingers closed into the hand as in the song, a finger is called for: as "Right hand, third finger," and in response this finger is promptly raised. In this drill, as in others, the thumb is referred to as the first finger.

The technical study for the second drill consists of a free rotary action of the forearm from the elbow. The forearms are held horizontally a few inches above the surface of the table, not vertically as in the Finger Play. The fingers are closed into the palm of the hand. The first movement turns the forearm and hand outward and over, bringing the back of each hand toward the surface of the table. The second movement is the reverse of the first, bringing each hand to its first position, with the fingers toward the surface of the table. These two movements constitute the technical action of this drill. The eight measure form is used.

Rhythmic Drills

SIMPLE SIMON

The action of the thumb in this drill is given in the usual eight measure form.

HUMPTY - DUMPTY

This drill is given without rhythmic form, and consists of practice in a relaxed drop of the arm from the shoulder. The position of the arm is the same as in the Finger Play.

TWO LITTLE BLACKBIRDS

Two drills are given for this Finger Play, both on the edge of the table. The first drill is a study of the action which is given before the hand leaves the table (as on the words "One named Jack, one named Jill"). The second drill is a study of the action of the hand in leaving the table and returning to it (as on the words "Fly away Jack" "Come back Jack"). There are no swift movements, and a form including only the first four measures of the rhythm pattern is used for each drill. These drills should be studied with the fingers in turn, omitting the thumb.

DICKORY, DICKORY, DOCK

This drill is given across the table as in the Finger Play. Only the first four measures of the rhythm pattern are used.

THE SPINNER'S SONG

These drills are given with the extended fingers resting on the edge of the table. Only the first four measures of the rhythm pattern are used. Three drills are given: the first drill for lateral extension of the second and third fingers; the second drill for similar extension of the third and fourth fingers; the third drill for extension of the fourth and fifth fingers. The thumb is not used in these drills, and is not closed under the hand as in the Finger Play.

TOMMY TITMOUSE

The drills for thumb and for fifth finger are given in the usual eight measure form. The arm rests upon the table.

LILIES AND ROSES

This drill is given with the arms poised above the table. The last four measures of the rhythm pattern are omitted. A second drill may be given, flexing the fingers and thumb without action from the first joint.

Rhythmic Drills

THE HOUSE THAT JACK BUILT

The first action in this song is that of shaping the hand. A complete drill in the eight measure form is given for this. The two movements constituting this drill are: First, bringing all the fingers from their relaxed position on the table evenly and together into form; second, the reverse of this movement, bringing the fingers again to their first relaxed position, the palm of the hand resting on the table. In the last measure of this drill the hand takes form on *one*, relaxes on *two*, takes form on *three*, relaxes on *four*, takes form on *five*, and remains in form through *six*, as this is the position for the finger drills following. Drills are given for the five fingers in their order, beginning with the thumb. The eight measure pattern is used in each drill. The arm rests upon the table.

The single finger drills may be prepared by drills without rhythmic form, giving practice in *dropping* each finger with no element of "throw" or "tap."

TOMMY SNOOKS AND BETTY BROOKS

For this Finger Play three drills are given across the table. The first drill is for the second and fourth fingers. The second drill is for the first and third fingers, and the third drill is for the third and fifth fingers. The eight measure form is used for each drill.

JOHN SMITH

This drill is given across the table. The second, third, fourth and fifth fingers rest on the table and the thumb is raised. There are no slow movements. The following model is given:

$\frac{1}{1}$	2	3	$\frac{1}{4}$	5	6		$\frac{1}{1}$	2	3	$\frac{1}{4}$	5	6
$\frac{1}{1}$	$\frac{1}{2}$	$\frac{1}{3}$	$\frac{1}{4}$	$\frac{1}{5}$	$\frac{1}{6}$		$\frac{1}{1}$	$\frac{1}{2}$	$\frac{1}{3}$	$\frac{1}{4}$	$\frac{1}{5}$	$\frac{1}{6}$

Free Finger Plays

In these, only the last four measures of the rhythm pattern are used. There are no slow movements; the fingers are kept as straight as possible and are thrown with energy. These drills are given for each hand separately, or for the hands together, but not for the hands alternating as in the Finger Plays. These drills may also be given in another form, flexing only the second and third joints of the fingers. In this form give slow movements only, using the first four measures of the rhythm pattern.

HUSH-A-BYE SONG

This drill is given on the edge of the table. The eight measure form is used.

Rhythmic Drills

TO MARKET

This drill is given on the edge of the table. There are no slow movements. The following model is given:

$\overset{a}{\curvearrowright} 1$	2	3	$\overset{a}{\curvearrowright} 4$	5	6		$\overset{a}{\curvearrowright} 1$	2	3	$\overset{a}{\curvearrowright} 4$	5	6
$\overset{a}{\curvearrowright} 1$	$\overset{a}{\curvearrowright} 2$	$\overset{a}{\curvearrowright} 3$	$\overset{a}{\curvearrowright} 4$	$\overset{a}{\curvearrowright} 5$	$\overset{a}{\curvearrowright} 6$		$\overset{a}{\curvearrowright} 1$	$\overset{a}{\curvearrowright} 2$	$\overset{a}{\curvearrowright} 3$	$\overset{a}{\curvearrowright} 4$	$\overset{a}{\curvearrowright} 5$	$\overset{a}{\curvearrowright} 6$

HEY, DIDDLE, DIDDLE

This drill is given on the edge of the table. The "up arm" action as given in the song on the word "over" is studied in this drill. There are no slow movements. The following model is given:

$\overset{a}{\cdot} 1$	2	3	$\overset{a}{\cdot} 4$	5	6		$\overset{a}{\cdot} 1$	2	3	$\overset{a}{\cdot} 4$	5	6
$\overset{a}{\cdot} 1$	$\overset{a}{\cdot} 2$	$\overset{a}{\cdot} 3$	$\overset{a}{\cdot} 4$	$\overset{a}{\cdot} 5$	$\overset{a}{\cdot} 6$		$\overset{a}{\cdot} 1$	$\overset{a}{\cdot} 2$	$\overset{a}{\cdot} 3$	$\overset{a}{\cdot} 4$	$\overset{a}{\cdot} 5$	$\overset{a}{\cdot} 6$

Studies in Harmony of Finger Action

These drills are given across the table. The main technical material is found in those parts of the Finger Plays which give the action of four fingers together. This gives one drill for each of the five Finger Plays. The complete rhythm pattern is used in each drill. A drill may be added for the action of the five fingers together, as given in "The King of France."

A drill may also be given for the first verse of "Mary's Lamb." The following model is given for the fifth finger:

$\overset{5}{\cdot} 1$	2	3	$\overset{5}{\cdot} 4$	5	6		$\overset{5}{\cdot} 1$	2	3	$\overset{5}{\cdot} 4$	5	6
$\overset{5}{\cdot} 1$	$\overset{5}{\cdot} 2$	$\overset{5}{\cdot} 3$	$\overset{5}{\cdot} 4$	$\overset{5}{\cdot} 5$	$\overset{5}{\cdot} 6$		$\overset{5}{\cdot} 1$	$\overset{5}{\cdot} 2$	$\overset{5}{\cdot} 3$	$\overset{5}{\cdot} 4$	$\overset{5}{\cdot} 5$	$\overset{5}{\cdot} 6$

A similar drill may be given for each finger.

A drill may be given for the third verse of "Mary's Lamb" for equality of action in the fourth and fifth fingers. The model for this drill is identical with that given for the first and second fingers in the drills for "See-saw," and may be used for each pair of fingers in turn. The drills for "See-saw" are given with the quiet fingers raised; the drills for "Mary's Lamb" are given with the quiet fingers resting on the table.

Rhythmic Drills

JACK AND JILL

Three drills are given. The forearm and elbow rest on the table. The first drill is given without rhythmic form, and consists of practice in relaxing the forearm from the elbow, as given in the first verse of the Finger Play.

The second drill is for action of the forearm, with the hand in form. In this drill the hand is kept level with the forearm, without relaxing from the wrist. The eight measure form is used.

The third drill is for hand action, as given in the second verse of the Finger Play. The eight measure form is used. The last drill may be prepared by a drill without rhythmic form, giving practice in dropping the hand with the fingers relaxed.

TROT, TROT, TROT

This drill is given on the edge of the table. The form for the drill is the model given for the drill "To Market." A hand action in this study takes the place of the arm action given in the model.

THE PONIES

This drill is given on the edge of the table, with each finger in turn. The form for this drill is the model given for the drill "To Market." The fingers are changed on the last beat of each drill, on the up movement of the hand, precisely as in the Finger Play.

TO BANBURY CROSS

This drill is given on the edge of the table, and should be studied with each of the five fingers. The form for the drill is the model given for the drill "To Market." Fingers are changed on the last beat of each drill, on the up movement of the arm, as in the Finger Play.

Studies in Finger Action with Hand Supported by One Finger

These drills are given on the edge of the table, with all fingers raised except the supporting finger. In the first drill the thumb supports while the second finger is in action. In the second drill the second finger supports while the thumb is in action. In the third drill the second finger supports while the third finger is in action. In the fourth drill the third finger supports while the fourth finger is in action. In the fifth drill the fourth finger supports while the fifth finger is in action. In each case the first movement of the acting finger is a down movement. The eight measure rhythm pattern is used in each drill.

Rhythmic Drills

For convenience in passing from one drill to the next in this set, the action is given for the last measure of each drill, as follows:

First drill, thumb supporting:

(Last measure)	1	² 2	3	² 4	5	¹ 6
	₂				₂	

Second drill, second finger supporting)

(Last measure)	1	¹ 2	3	¹ 4	5	¹ 6
	₁		₁		₁	

Third drill, second finger supporting:

(Last measure)	1	³ 2	3	³ 4	5	² 6
	₃		₃		₃	

Fourth drill, third finger supporting:

(Last measure)	1	⁴ 2	3	⁴ 4	5	³ 6
	₄		₄		₄	

Fifth drill, fourth finger supporting:

(Last measure)	1	⁵ 2	3	⁵ 4	5	⁵ 6
			₅		₅	

It will be observed that the close of each drill leaves the fingers in position for the drill following.

A set of drills for paired fingers may also be given using the eight measure rhythm pattern. For example, a drill may be given for action of the second and fourth fingers with the first and third fingers supporting. Another may be given for action of the first and third fingers with the second and fourth fingers supporting, etc.

SEE - SAW

These drills are given on the edge of the table. The second finger rests on the table and the first, third, fourth and fifth fingers are in a raised position. A drill of four measures is given for the first and second fingers, beginning with the down action of the first finger. A similar drill is given for the second and third fingers beginning with the down action of the third finger. A drill is given for the third and fourth fingers beginning with the down action of the third finger, and one for the fourth and fifth fingers beginning with the down action of the fifth finger. These

Rhythmic Drills

four drills may be given as one continuous drill, passing from each drill to the next in order without pause. The following model gives the action for the first and second fingers.

2 1 1	2	3	1 4 2	5	6	2 1 1	2	3	1 4 2	5	6
2 1 1	1 2 2	2 3 1	1 4 2	5 1	1 6 2	2 1 1	1 2 2	2 3 1	1 4 2	2 5 1	1 6 2

THE FOOT-PATH WAY

This drill is given on the edge of the table. The second and fourth fingers rest on the table and the other fingers are in a raised position. The action begins with a down movement of the first and third fingers, alternating with the second and fourth fingers. This drill is followed by a similar drill for the action of the third and fifth fingers, alternating with the second and fourth fingers. The form for these drills is the model given for the drill "See-saw."

SING A SONG OF SIXPENCE

These drills are given on the edge of the table. The first drill perfects the action of the fingers given in the first verse of the song (on the words "When the pie was opened"). The two movements which constitute this drill are: first, raising all fingers evenly and together; second, the reverse of this movement, bringing the fingers evenly and together again to the table. The eight measure form is used for this drill. This drill is identical with one of the drills for "The King of France," except that the drill for the latter is given across the table with a supported arm.

An eight measure drill is also given for each of the five fingers in their order, beginning with the thumb. These drills are similar to those for "The House That Jack Built," with the difference that in the finger drills for "The House That Jack Built" all fingers rest upon the table and the first movement of each acting finger is an up movement; in the finger drills for "Sing a Song of Sixpence" all fingers are in a raised position and the first movement of each acting finger is a down movement.

THE BLACKSMITH'S SONG

This drill is given on the edge of the table. The model for each finger is the model given for the drill "John Smith." In the latter drill the second, third, fourth, and fifth fingers rest on the table, but in this drill all fingers are raised.

Rhythmic Drills

JACK HORNER

This drill is given on the edge of the table. The hand is in form, all fingers resting on the table. The lateral movements of the thumb given in the Finger Play afford material for the drill. The eight measure form is used. A drill may be added giving vertical as well as lateral movements of the thumb. The following model is given for the second drill:

$\overset{1}{1}$	$\overset{1}{\rightarrow}2$	$\underset{1}{3}$	$\overset{1}{4}$	$\overset{1}{\leftarrow}5$	$\underset{1}{6}$		$\overset{1}{1}$	$\overset{1}{\rightarrow}2$	$\underset{1}{3}$	$\overset{1}{4}$	$\overset{1}{\leftarrow}5$	$\underset{1}{6}$
$\overset{1}{1}$	$\overset{1}{\rightarrow}2$	$\underset{1}{3}$	$\overset{1}{4}$	$\overset{1}{\leftarrow}5$	$\underset{1}{6}$		$\overset{1}{1}$	$\overset{1}{\rightarrow}2$	$\underset{1}{3}$	$\overset{1}{4}$	$\overset{1}{\leftarrow}5$	$\underset{1}{6}$

THE OLD MILL

In this drill the second, third, fourth and fifth fingers are placed on the extreme edge of the table. An eight measure form is used. The thumb is curved and makes one complete revolution in each measure. In the first four measures, the action of the thumb is identical with that given in the song. In the last four measures this action is exactly reversed. In the first case, the initial movement of the thumb is toward the palm of the hand; in the second case, the initial movement is outward or away from the palm of the hand.

THE BOATS

This drill is given with the second, third, fourth and fifth fingers in a raised position. The eight measure form is used. A second drill may be given similar to the second drill for "Jack Horner." The drills for these two Finger Plays differ in one particular only, that in "Jack Horner" all fingers rest on the table, whereas in "The Boats" the second, third, fourth and fifth fingers are in a raised position.

BOBBY SHAFTO

This drill is given on the edge of the table. The last four measures of the rhythm pattern are omitted.

THE DREAM SHIP

Two drills are given for this study, each in an eight measure form. In the first drill all fingers rest on the table, the hand passing lightly to and fro, over the thumb and back again, the tip of the thumb remaining stationary. In the second drill the thumb remains on the table but the second, third, fourth and fifth fingers are raised, and in this position the hand passes over the thumb and back as before. The first drill prepares for the second, the latter perfecting the action of the song. These drills are given on the edge of the table.

Rhythmic Drills

TOM THUMB

Three drills are given for this Finger Play. In the first drill the thumb passes under the third finger and the hand is kept parallel with the outer edges of the table, as in the song. In the second drill the hand is slightly turned inward from the wrist, bringing the tip of the third finger into line with the tip of the thumb. The hand remains in this oblique position throughout the movements of this drill, which is for the thumb and third finger. In the third drill the thumb passes under the fourth finger in the oblique position of the hand observed in the second drill, the hand remaining in this position throughout the drill. This oblique position of the hand, allowing the thumb greater freedom of movement, is an element in the technic of scale playing not introduced by the Finger Plays. In each drill an eight measure form is used. In the first four measures the arm and hand move outward from the center of the table, returning in the last four measures with a reverse movement toward the center of the table. The following model gives the action for the first two drills. The lateral movements of arm and thumb are not indicated.

3 1 1	2	3	1 4 3	5	6	3 1 1	2	3	1 4 3	5	6
3 1 1	1 2 3	3 3 1	1 4 3	3 5 1	1 6 3	3 1 1	1 2 3	3 3 1	1 4 3	3 5 1	1 6 3
3 1 1	2	3	1 4 3	5	6	3 1 1	2	3	1 4 3	5	6
3 1 1	1 2 3	3 3 1	1 4 3	3 5 1	1 6 3	3 1 1	1 2 3	3 3 1	1 4 3	3 5 1	1 6 3

These drills are given on the edge of the table. With a hand so closely knit that the thumb has little natural flexibility, the oblique position of the hand given for the second and third drills may be somewhat exaggerated, bringing the tip of the fourth finger into line with the tip of the thumb.

At the Piano

Technical Study at the Piano

Technical study at the table should be followed by technical study at the piano; and indeed, after a short preliminary training, the latter should accompany the former. While no course of piano study can be so definitely outlined that some revision is not required for individual needs, it is important for the teacher to comprehend clearly the relation of the Finger Plays to correlative study at the piano.

The first technical exercises given at the piano should be so simple in form that the child mind readily concentrates on the essentials of each study.

Many of the Rhythmic Drills can be given at the piano after study at the table, retaining their original rhythmic form. Drills which may be so given are:

Two Little Blackbirds (both drills).

The House That Jack Built (single finger drills only; the first drill given for this finger play is omitted at the piano).

Tommy Snooks and Betty Brooks.

Studies in Preparation for Chord Playing.

Mary's Lamb (drills for first and third verses).

Jack and Jill (second and third drills).

Trot, Trot, Trot.

The Ponies.

To Banbury Cross.

Studies in Finger Action with Hand Supported by One Finger.

See - saw.

The Foot-path Way.

Sing a Song of Sixpence (single finger drills only; the first drill given for this Finger Play is omitted at the piano).

The Blacksmith's Song.

Jack Horner (second drill).

The Boats (second drill).

Tom Thumb.

When at the piano the drills for "Two Little Blackbirds" should be given with the unemployed fingers over the keys though in a less curved position than when the hand is strictly in form. In the first drill the finger does not permit the key to rise during the up movement of the arm but the tone is repeated with each down movement of the arm, giving a study in repeated tones as treated in melody playing. In the second drill, with the rising movement of the arm the finger is carried a little above the key. The tone is taken with the down movement and left with the up movement of the arm, giving a study useful in preparation for the technic of phrasing. At the piano these two studies are given for the five fingers.

In giving drills for "The House That Jack Built," for "Tommy Snooks and Betty Brooks," and for "Mary's Lamb," the quiet fingers rest on the surface of the piano keys without depressing them.

Technical Study at the Piano

In giving Studies for Finger Action with Hand Supported by One Finger, the supporting finger rests lightly on the surface of the piano key.

In giving "See-saw," "The Foot-path Way," and "Tom Thumb," the supporting fingers which rest on the table at the beginning of these Finger Plays rest lightly on the surface of the piano keys.

"Tom Thumb" may be given in the keys of F and C without bringing the thumb on the black key.

In those studies involving arm or hand action the unemployed fingers are slightly lifted, and the fingers are less curved than in the studies for finger action.

The Studies for Chord Playing may be given in simple chord forms. In "Hush-a-bye Song" the chord is repeated with each down action of the arm, but sustained through each up action. In "Hey Diddle, Diddle," the chord is repeated with each up action of the arm.

The drills for "Jack and Jill" and for "Trot, Trot, Trot" may be given in simple interval forms, as thirds and sixths.

The study of these drills at the piano gives their action with the movable keys in place of the unyielding surface of the table. Such study is a useful link between the Finger Plays and the Tone Studies given in this section of the work.

When studies for finger action are taken to the piano, the slow movement should be given with a *steady pressure* of the finger sufficient to produce a soft, full, singing tone. The swift movements should be given with a light and sure attack on the key, a *finger throw* or *tap* producing a round, clear and bell-like tone. In both these types of touch the fingers descend from a raised position as high as may be maintained without undue tension of the hand.

Study of the *stroke* or *fortissimo* attack of the finger on the key should be given with a close action and concentrated force, avoiding the metallic quality inevitable with a high fortissimo stroke. Where sluggish thinking and indolent, uncertain fingers are concerned, the quick full stroke is useful as a phase of technical study.

Melody playing involves the natural weight of the arm together with a finger pressure which centers in the ball of the finger. In melody playing, therefore, the fingers are less curved than in most types of finger work, and the element of weight naturally brings the forearm somewhat below the level of the hand. In chord playing also the ball of the finger comes in contact with the key and there is much the same element of *grasp* as in melody playing. This *grasp* implies no slipping or sliding of the finger on the key; quite the contrary, as there is instead a sense of firmly taking hold of the key.

The *hearing* must be trained to discriminate between the expressive and the inexpressive in tone quality; and a sensitive musical taste must be constantly appealed to, educating the child to dissatisfaction in rough or colorless playing.

From the first, harshness of tone should be understood as a musical impossibility, and a pure singing quality should be unceasingly studied at the piano.

Technical Study at the Piano

The power of conceiving or "thinking" beautiful tone is elemental in gaining the ability to produce it. This conceptive power is gained in singing, and in independent music-thought away from the piano; and also by much hearing of good music, especially music of the voice, of stringed instruments, and of the orchestra.

With the power to conceive should come the power to express, and here the piano student should study "touch" as inseparable from technic, perfecting in the mind and fingers an instrument through which the heart may speak.

As studies in "touch" and "tone color," giving the child his palette of colors with which to work, the Tone Studies given herewith will be found especially valuable. The order in which these appear is only in a general way indicative of the order in which they may be given, their numbers grouping certain related studies under one head.

The scale and arpeggio studies may be given in various rhythms (with and without accents), and in various degrees of intensity (p, mf, f, etc.). Scales may be studied with "finger staccato" as well as with "finger legato"; and after some practice with the hands together in each of these ways, one part may be played staccato against the other part legato, in parallel or in contrary motion.

All forms given in ascending progression are also to be studied in inversion, in descending sequence, and in a number of keys.

All forms included in Nos. 1, 2, 3, 4, 6, 7, 9, 12 and 15 are to be studied with a variety of fingerings. For example: No. 1 should be practiced with each finger in turn, while No. 3 should be practiced with first, second and third fingers, and also with third, fourth and fifth fingers as well as with the fingers indicated.

The notation and fingering are given for the right hand. Each study should be practiced an octave lower by the left hand. Fingering for left hand, when including two or more fingers, is the reverse of that indicated for the right hand. In the study of technical exercises a greater proportion of time should be given by children to practice with each hand than to practice with the hands together. The first study with hands together is often facilitated by practice in contrary motion.

Quality and *equality* of tone are to be *thought* and *listened for* in each of these studies. A few minutes of careful study given daily to two or three of these technical forms is sufficient for a little child.

Tone Studies

WITHOUT OCTAVES

No. 1. SINGING WITH ONE FINGER—SCALE SONGS: First Group

(a) "Dropping on the key" (Arm: for relaxation and weight).



(b) "Clinging to the key" (On ball of finger).



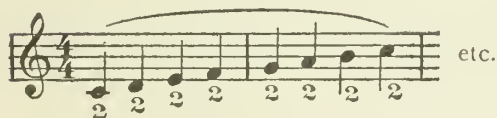
Note. This touch is the basis for all non-legato touches effected by the arm variously known as "portamento," "non-legato," etc. It is this touch which is used in melody playing with one finger.

(c) "Tapping the key" (On tip of finger).



Note. In this study the unemployed fingers rest lightly on the surface of the keys.

(d) "Grasping the key" (Finger flexion: for strengthening the *grasp* of the finger).



Note. In this study the finger follows a slightly curved line in the transference of pressure from key to key. The finger does not rise above the key and no movement of the arm accompanies its action.

Tone Studies

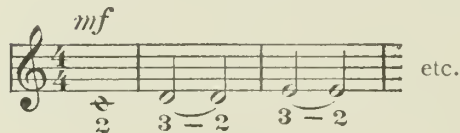
(e) Pedal study.



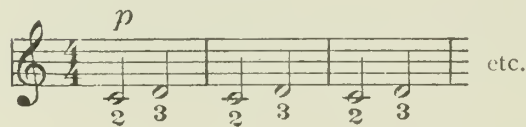
Note. In effect this should prove a singing legato scale.

No. 2. SINGING WITH TWO FINGERS

(a) For legato (Transference of weight with silent exchange of fingers).

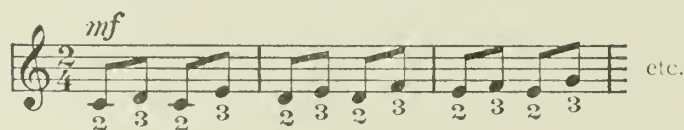


(b) Slow trill (Finger tap).



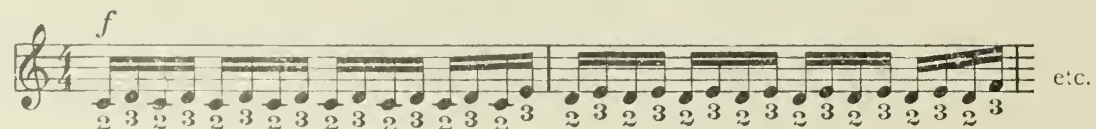
Note. In this study the unemployed fingers are raised above the keys.

(c) For extension (Finger tap).



(d) For endurance (Finger pressure).

Note. This type of finger touch involves a steady controlled finger with high action. The finger pressure is strong and deep without weight of arm, the wrist being light and perfectly free.



Tone Studies

No. 3. SINGING WITH THREE FINGERS

(a) Phrasing (Arm and finger).



Note. The first tone in each tiny phrase is taken with a descending arm and the last note is left with a rising arm. The hand is never far from the keys and the arm movement is slight.

(b) In two voices.



No. 4. SINGING WITH FOUR FINGERS (Finger Tap)

(a)



(b)



Note. The position of the hand over the keys should be such that the thumb and fifth fingers may play upon either white or black keys without change of position.

Tone Studies

No. 5. SINGING WITH FIVE FINGERS

(a) For quiet hand and independent finger action (Finger tap).

ATTRIBUTED TO WIECK.



(b) For endurance (Finger stroke).



(c) For melodic quality (Finger pressure: on ball of finger with weight of arm).

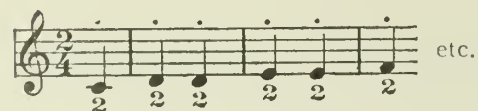


(d) A duet (For "double note" playing).

ADAPTED FROM WIECK.



No. 6. SINGING AND DANCING (Studies in Staccato)



(a) Finger ("tapping").

(b) Hand ("bounding").

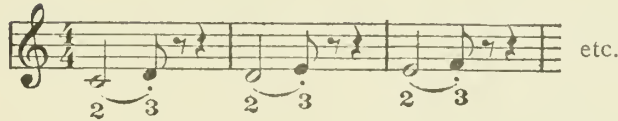
(c) Forearm with free finger flexion ("pizzicato").

(d) Arm ("down arm," rebounding).

Tone Studies

No. 7. FOR STRENGTH AND ELASTICITY (Hand and Finger)

TRADITIONAL.



Note. A metrical and technical elaboration of this study is given by William Mason in "Touch and Technic," Vol. I.

No. 8. FOR STRENGTHENING THE FOURTH AND FIFTH FINGERS (Finger Stroke)



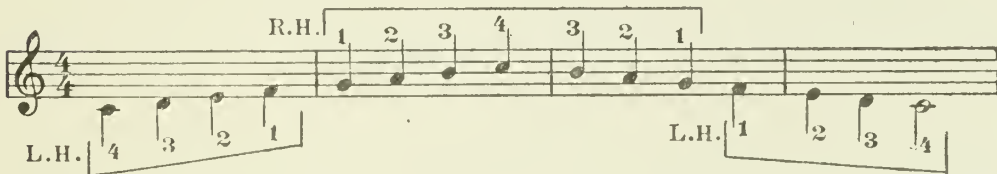
No. 9. FOR ACCURACY AND FREEDOM IN SKIPS (Arm)



Note. This study should be extended to include a skip of at least three octaves.

No. 10. SCALE SONGS: Second Group

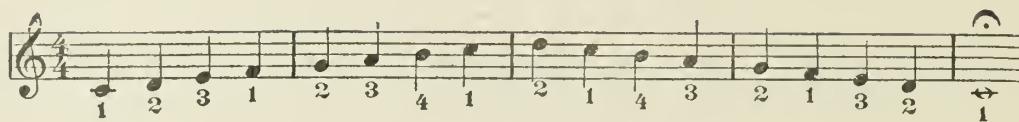
(a) Between two hands (One octave).



Note. The formation of the scale in two tetrachords (including certain relations of large and small steps) should be discovered by the child, and realized in placing the two hands over the keys.

Tone Studies

(b) One hand.



(c) One hand (two or more octaves).



Note. All forms given for study of the major scale may be used in study of the minor scale.

(*d*) Chromatic scale.



Note. The first fingering, given by Loeschhorn, is one of a number commonly used. The second fingering gives special training for the fourth and fifth fingers. Another fingering uses the thumb, second and third fingers only, placing in the right hand the third finger on all black keys, the second finger on F and C and the thumb on all other white keys. In the left hand the third finger is placed on all black keys, the second finger on B and E, and the thumb on all other white keys.

No. 11. CHORD STUDIES

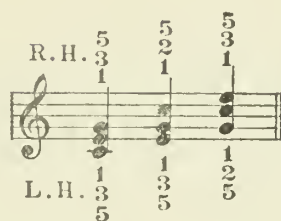
(a) Legato (arm, with finger grasp).

The complete cadence (extended form) in its three positions: major and minor modes.



Tone Studies

Note. It is important that definite fingering should be observed for the three positions of the triad as follows:



(b) Staccato (arm).

The triad in its three positions, ascending and descending: two or more octaves.

(c) Staccatissimo (arm — up action).

The primary seventh (or “dominant seventh”) chord in its four positions, ascending and descending: two or more octaves.

Note. Observe the following fingering for the four positions of the primary seventh chord:



(d) Dispersed chords.



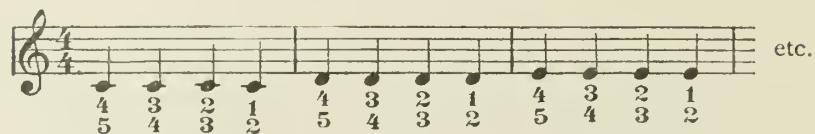
also



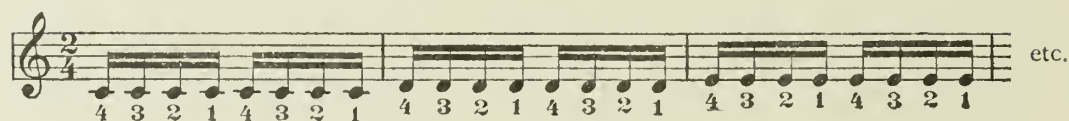
Tone Studies

No. 12. REPEATED TONES

(a) As in melody (arm).



(b) As in tremolo (finger-flexion).



No. 13. SIXTHS (In Preparation for Octaves)

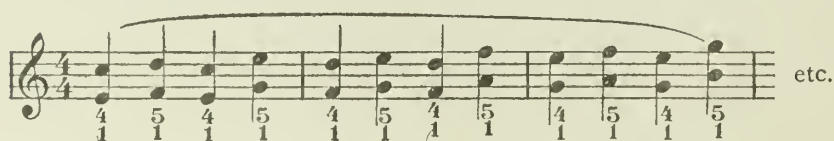
(a) Non-legato (arm).



(b) Staccato (hand).



(c) Legato (finger).



Note. Before giving this study No. 1 (d) should be reviewed, since the legato of the lower voice is preserved by transference of pressure from key to key, as explained in the former study. This form may also be studied *non-legato* and *staccato*, retaining the fingering given for *legato*, or be transformed into a “rotary arm” study in “broken” sixths.

Tone Studies

No. 14. ARPEGGIO STUDIES

(a) Crossing hands (arpeggio of the diminished seventh).



(b) One hand (three octaves).



(c) Arpeggio of the triad.



(Major: Fundamental position of the triad.)



(Minor: Second inversion of the triad.)

Tone Studies

No. 15. LITTLE VELOCITY STUDIES

(a) Staccato (arm and hand).



Note. A slight "throw" of the forearm gives the impulse for each group of tones, the hand rebounding in a vibratory way.

(b) Legato (finger).



Note. This study may also be practiced between the hands, giving the grace notes to the left hand and the half note to the right hand in ascending, reversing the hands in a descending form.

Presupposing some preliminary technical training at the table, this outline of technical study at the piano will provide material for two years for most children beginning under eight years of age. For older children requiring similar studies in slightly more difficult forms the book of "Piano Studies" by Wieck will be found to contain much useful material.

Little Pieces Technically Classified for Use in Primary Grade

In the selection of compositions a balance should be preserved between the demands made by them on the young pianist and the mental and technical equipment brought to their study.

From a library of little pieces for little people five books are here chosen for reference, compositions being classified for technical study in the primary grade. These books are:

RICHARD KLEINMICHEL.

School of Piano Duet Playing.

MARGARET MARTIN.

Melody Pictures for Little Players.

MRS. CROSBY ADAMS.

The Very First Lessons at the Piano.

CLARENCE FORSYTH.

Piano Study, Vol. I. (Fourth Edition.)

J. O. ARMAND.

Forty Small Pieces for Beginners.

Compositions are selected from each book as especially adapted to the purpose of technical illustration, leaving many others which will be equally appreciated by the teacher of little children. Titles are suggested for certain pieces by Armand appearing with numbers only in the original. English titles are given to the German folk-songs and other little pieces in the collection by Kleinmichel.

Certain simple melodies are indicated to be played with one finger, as in this way a child may express melodic thought at the piano earlier than when melody playing is delayed until a pure finger legato is gained. *

List of Little Pieces and Studies

Melody Playing

(Weight and Pressure).

KLEINMICHEL.

No. 1. A, B, C (May be played
with one finger).

No. 2. A Bird Came Flying.

ADAMS.

Song Without Words. No. 1.

Song Without Words. No. 2.

Melody Playing — Continued

FORSYTH.

Nos. 3, 4 and 5 (May be played
with one finger).

No. 33. The Spring.

No. 81. At Evening.

No. 145. The Jolly Farmer.

ARMAND.

No. 22. Evening Song.

No. 30. Wiegenlied.

No. 35. Romanze.

List of Little Pieces and Studies

Introducing Trill Forms

MARTIN.

No. 16. Two Little Birds.

ARMAND.

No. 34. In the Mill.

Legato (Finger).

ADAMS.

The Tug o' War (Finger pressure).

FORSYTH.

Nos. 19, 25, 26 and 151
(Finger tap).

No. 109 Festival March
(Finger stroke).

No. 127. March from Aida
(Finger stroke).

No. 17. African Negro Dance
(Finger pressure).

ARMAND.

No. 1. My First Piece
(Finger tap).

No. 3. Nodding Violet
(Finger tap).

No. 5. A March (Finger stroke).

Phrasing

ADAMS.

"Roses Are Red."

The Huntsman's Horn.

A Little Study in Phrasing.

MARTIN.

No. 17. Cradle Song.

FORSYTH.

No. 120. Dickory Dock.

No. 133. The Clock.

No. 136. Little Study.

Phrasing—Continued.

ARMAND.

No. 9. The Child and the
Cuckoo

No. 24. To My Playmate
Far Away.

No. 25. Menuetto.

No. 29. Ländler.

No. 40. Fughette.

Pedal Study

ADAMS.

The second parts of duets in this
book give excellent pedal study.

MARTIN.

No. 10. Pedal Study.

Forsyth.

No. 147. Valse Lente.

Melody Playing Between Two Hands

MARTIN.

No. 1. Tick, Tock.

No. 2. The Scissors Grinder.

No. 3. See-Saw.

No. 4. The Church Bell.

FORSYTH.

Nos. 6, 7, 11, 12, 14, 21, 27 and 60.

Crossing Hands

MARTIN.

No. 7. Catch Me.

No. 9. Somersaults.

FORSYTH.

No. 147. Valse Lente.

Staccato

(a) Finger.

ADAMS.

Staccato Study.

List of Little Pieces and Studies

Staccato—Continued.

FORSYTH.

No. 62. The Bumble Bee.

ARMAND.

No. 6. Black Eyed Susan.

(b) Hand.

KLEINMICHEL.

No. 3. May Makes All Things New.

No. 4. Trot, Trot, Trot! Pony, Quickly Trot.

FORSYTH.

No. 34. The Love Potion.

No. 70. Good Humor.

No. 146. Handbell Chorus.

ARMAND.

No. 21. The Clock's Story.

No. 38. Scherzo.

(c) Forearm with Free Finger Flexion ("Pizzicato").

MARTIN.

No. 15. Brownie's Dance.

FORSYTH.

No. 125. Pizzicato.

ARMAND.

No. 20. A Little Walk — A Little Skip.

(a) Arm.

KLEINMICHEL.

No. 25. Waltz.

No. 30. Invitation to the Dance.

FORSYTH.

No. 101. A, B, C.

No. 108. Anvil Chorus.

Scale Playing

ADAMS.

Scale Story (May be played with one finger).

First Duet.

Scale Studies.

MARTIN.

No. 8. The Skating Lesson.

"Double Note" Playing

KLEINMICHEL.

No. 23. Strassburg, O, Strassburg.

No. 31. Student's Song.

FORSYTH.

No. 103. Tit for Tat.

No. 112. Russian Song.

ARMAND.

No. 17. Around the Maypole.

Chord Playing

(a) Legato.

ADAMS.

A Hymn.

MARTIN.

No. 12. Dolly Lost.

No. 13. Dolly Found.

FORSYTH.

No. 162. Cradle Song.

(b) Staccato.

FORSYTH.

No. 164. Moment Musicale.

(c) Staccatissimo.

ARMAND.

No. 36. The Busy Blacksmith.

Note. The leading motive marked f, appearing three times, is played staccatissimo.

List of Little Pieces and Studies

Dispersed Chords

- FORSYTH.
No. 165. La Romanesca.
ARMAND.
No. 39. Präludium.

Arpeggio Playing

- MARTIN.
No. 9. Somersaults (As arranged
for one hand).

Little Velocity Studies

- KLEINMICHEL.
No. 40. Caliph of Bagdad.
FORSYTH.
No. 134. Velocity.

Repeated Tones

- (a) As in Melody.
ADAMS.
"Quack, Quack, said the Duck-
lings Three."
FORSYTH.
Nos. 13, 50, 61, 67 and 76.
(b) As in Tremolo.
ADAMS.
Old Indian Song.
FORSYTH.
No. 72. Elasticity.

Non-Legato Touches

- FORSYTH.
No. 79. A, B, C.
No. 117. The Doll's Lullaby.

It will be observed that quality of "touch" is but partially suggested by intensive and articulative signs ("marks of expression," slurs, staccato marks, etc.). Always, forms of action, as well as legato and staccato touches, are determined by the *Content* of the music, the quality of the music-idea to be expressed.

It should be understood that the study of technic *per se* is the smaller part of the complete musical training which develops individual power and independent expression.

Of making many books there is no end, and much is written concerning the theory of music and much concerning piano playing. But let it be recognized that right teaching introduces the student-pianist to an "*applied*" science of music, welding theory and practice into an active musicianship.

Study Outline

Giving Action Songs and Tone Studies in correlated and progressive order:

Old Fashioned Dance.
Lilies and Roses.
Little Indians.
Simple Simon.
Humpty Dumpty.
 Tone Study No. 1 (*a*).
Two Little Blackbirds.
 Tone Study No. 1 (*b*).
Dickory, Dickory, Dock.
The Spinner's Song.
Tommy Titmouse
The House that Jack Built.
Bobby Shafto.
 Tone Study No. 1 (*c*).
Baa, Baa, Black Sheep.
Pussy Cat.
Tommy Tinker's Dog.
Mistress Mary.
Little Maid.
 Tone Study No. 1 (*d*).
Hush-a-bye Song.
John Smith.
Tommy Snooks and Betty Brooks.
Jack and Jill.
Georgie Porgie.
 Tone Study No. 2 (*a*).
Little Bo-Peep.
Jack Horner.
The King of France.
Miss Muffet.
Mary's Lamb.

 Tone Study No. 1 (*e*).
The Man in the Moon.
Little Boy Blue.
The Boats.
Tommy Tucker.
 Tone Study No. 9.
Jack be Nimble.
Little Jumping Joan.
See-Saw.
 Tone Study No. 2 (*b*).
To Market.
To Banbury Cross.
 Tone Study No. 6 (*d*).
The Old Mill.
Sing a Song of Sixpence.
 Tone Study No. 3 (*a*).
 Tone Study No. 2 (*c*).
Hey, Diddle, Diddle.
The Foot-path Way.
 Tone Study No. 3 (*b*).
The Dream Ship.
Trot, Trot, Trot.
The Ponies.
 Tone Study No. 6 (*b*).
 Tone Study No. 7.
The Blacksmith's Song.
 Tone Study No. 6 (*a*).
Tom Thumb.
 Tone Study No. 4 (*a*).
 Tone Study No. 10 (*a*).
 Tone Study No. 10 (*b*).

Tone Studies—Concluded

Tone Study No. 12 (*a*).
Tone Study No. 5 (*a*).
Tone Study No. 6 (*c*).
Tone Study No. 4 (*b*).
Tone Study No. 11 (*a*).

Tone Study No. 5 (*b*).
Tone Study No. 10 (*c*).
Tone Study No. 11 (*d*).
Tone Study No. 2 (*d*).
Tone Study No. 11 (*b*).

STUDY OUTLINE

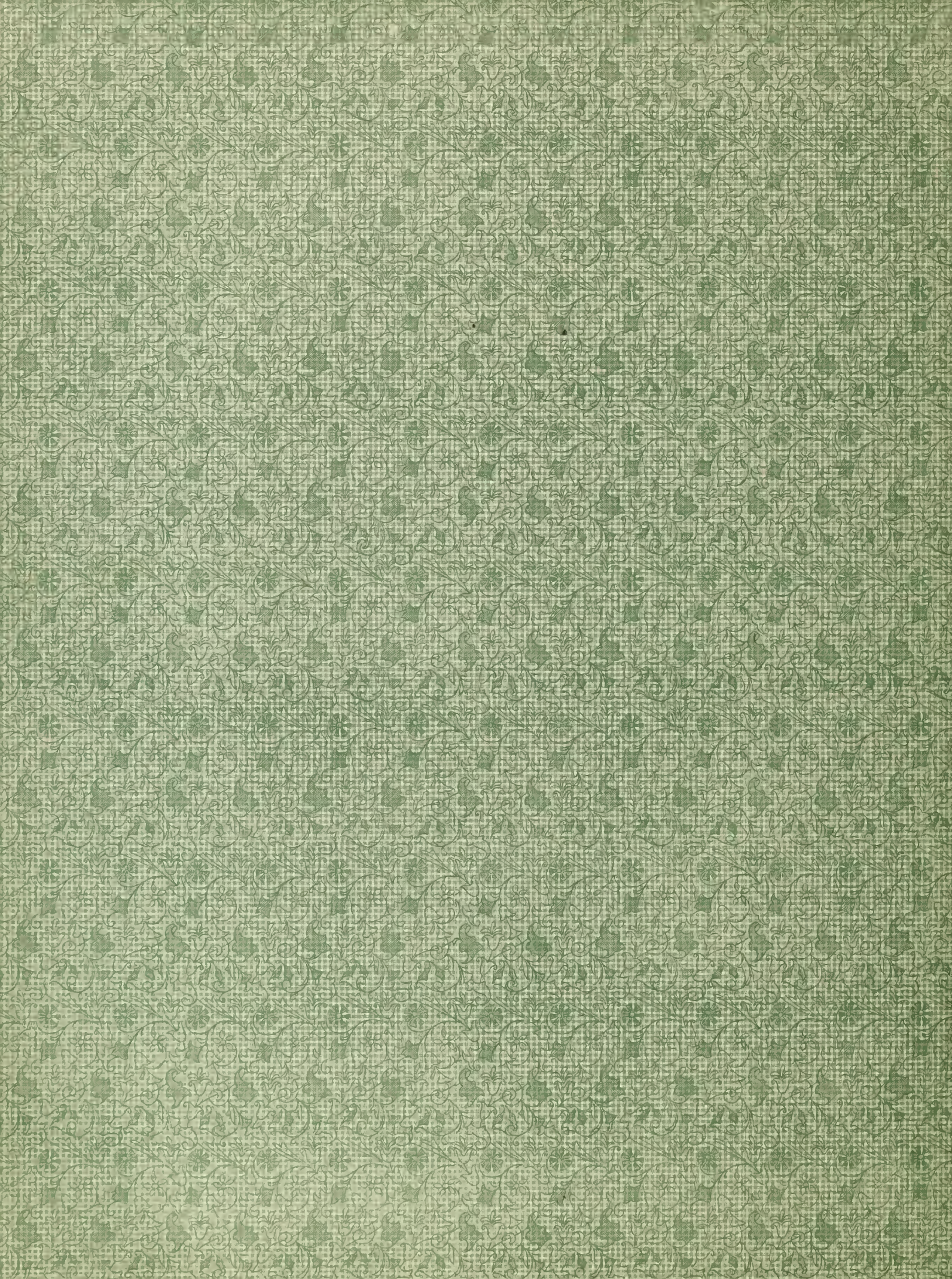
Tone Study No. 5 (*c*).
Tone Study No. 8.
Tone Study No. 5 (*d*).
Tone Study No. 11 (*c*).
Tone Study No. 10 (*d*).
Tone Study No. 13 (*a*).
Tone Study No. 14 (*a*).

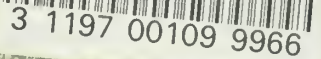
Tone Study No. 12 (*b*).
Tone Study No. 14 (*b*).
Tone Study No. 13 (*b*).
Tone Study No. 14 (*c*).
Tone Study No. 15 (*a*).
Tone Study No. 13 (*c*).
Tone Study No. 15 (*b*).

Melodies to be played with one finger may be given after Tone Study No. 1 (*b*). First pieces requiring use of the five fingers may be given after Tone Study No. 2 (*b*). A set of miniature etudes called "Four Little Wrist Studies for Piano," by Mrs. Crosby Adams, will be found useful in connection with the Chord Studies and Studies in Staccato.

Rhythmic Drills to be given at the piano are not included in this Study Outline, these being specified in Conclusion, Part 1. They should be studied in connection with the Action Songs in the order indicated in this Outline. Many of the Tone Studies may be given in a variety of rhythms, affording increased mental and technical training.

In composition study some conception of both the spirit and the form should be gained synthetically before analytical and technical study is begun, each mode of thought and practice preparing the way for a final power of interpretation which shall be free, direct, and intuitive.



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